

HSS
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VUEWEEKLY

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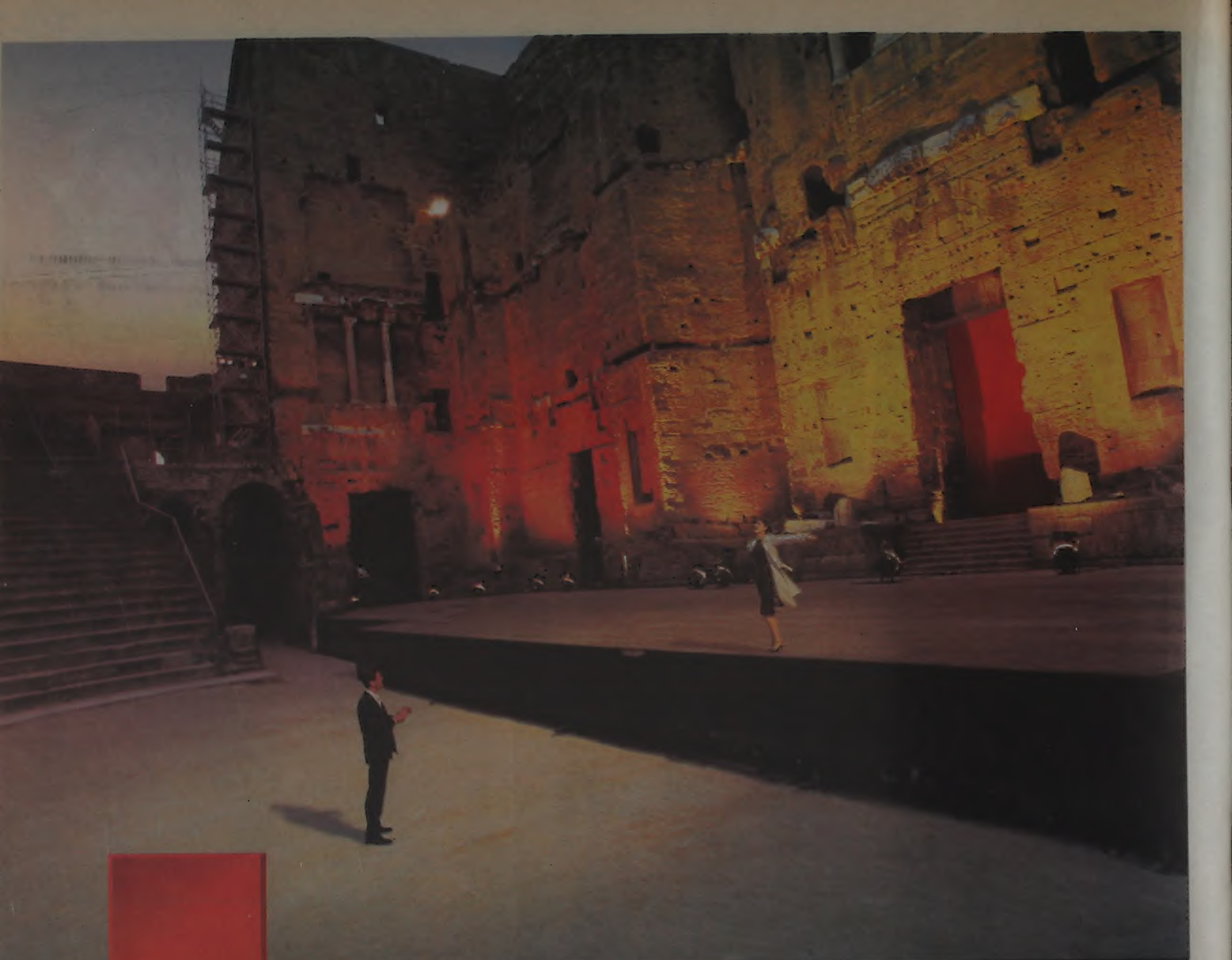
YOUTH ARTS FESTIVAL IS SOMETHING TO SHOUT ABOUT
[BY PAUL MATWYCHUK, AGNIESZKA MATEJKO & MIKAYLA MAYA • 46]



No. 399 / JUNE 5 - JUNE 11, 2003
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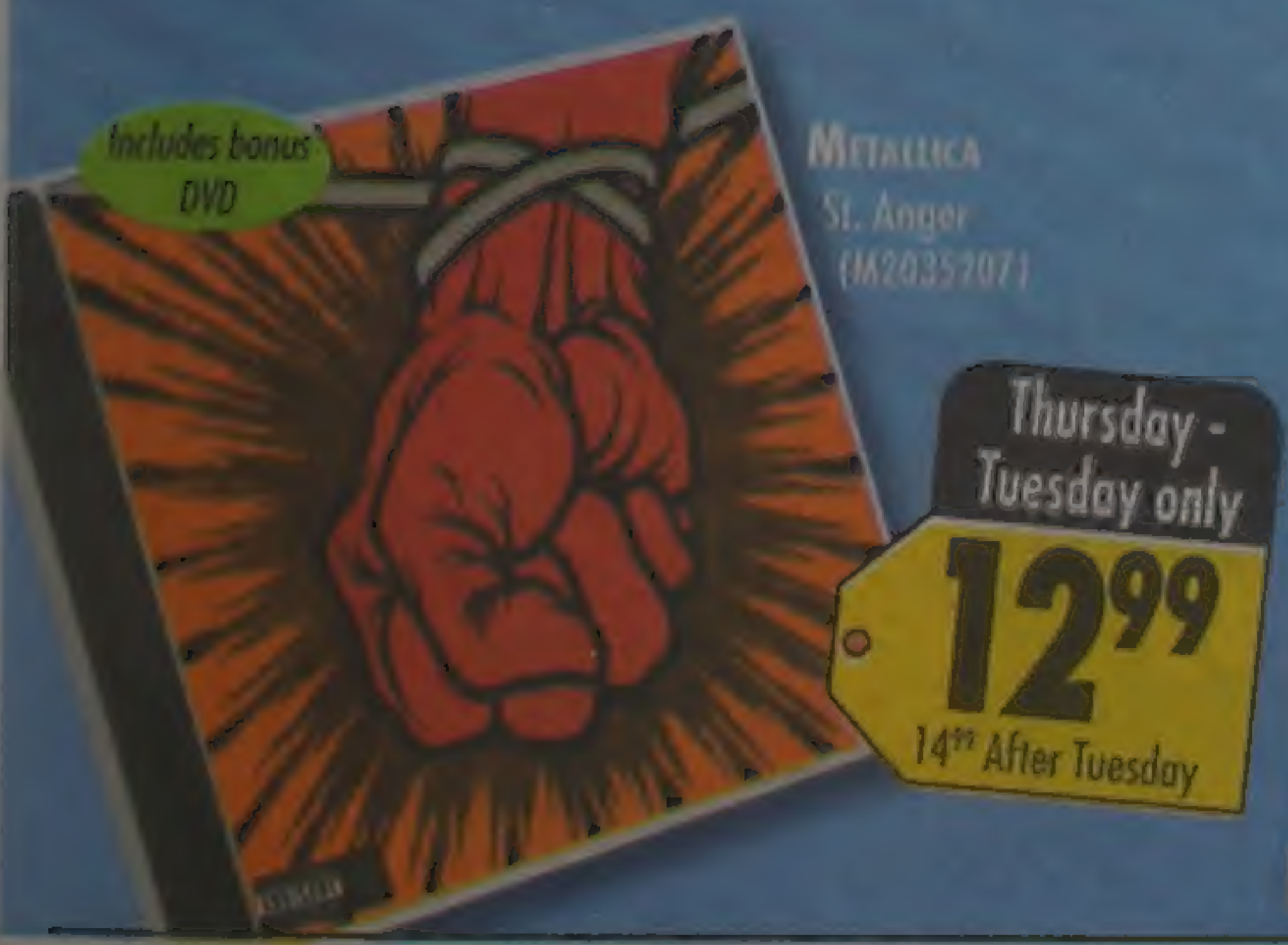
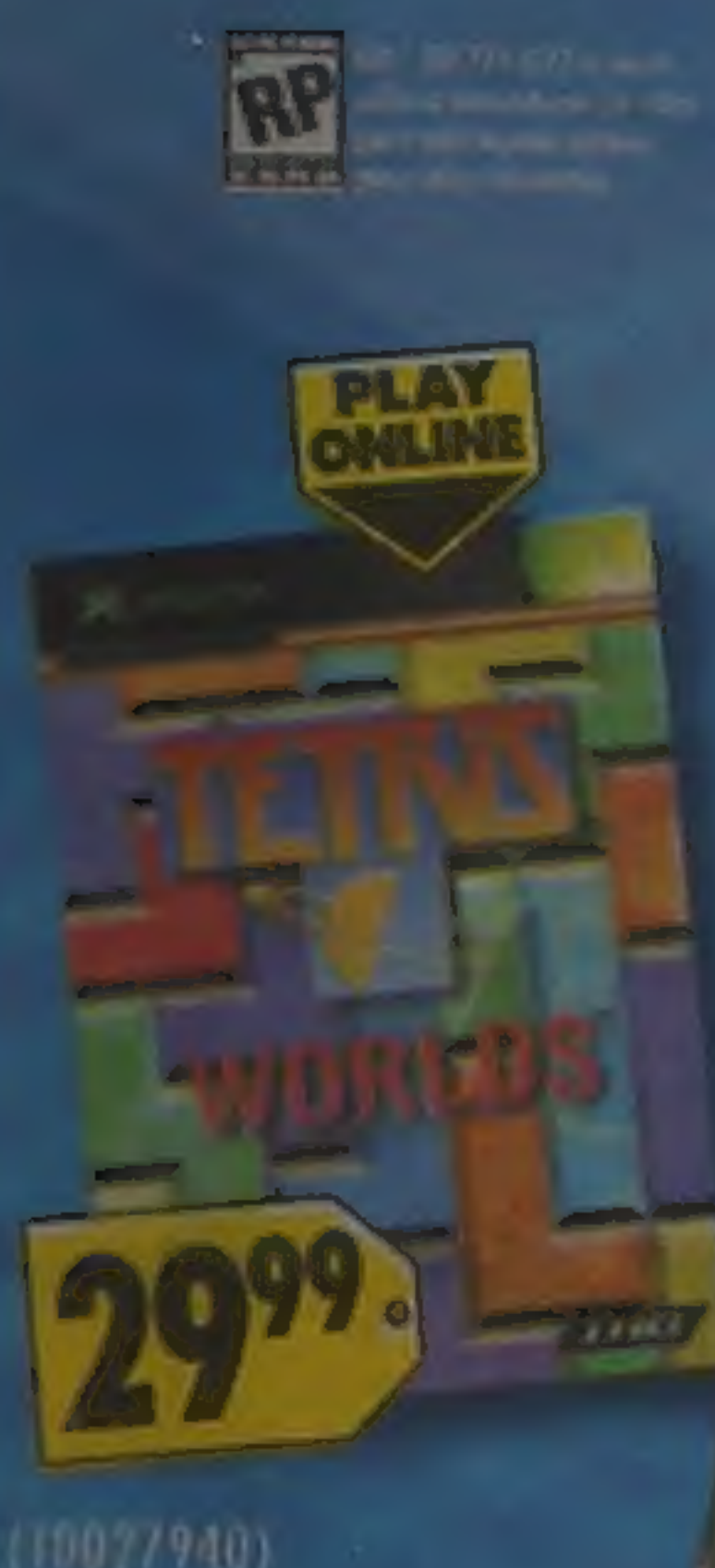
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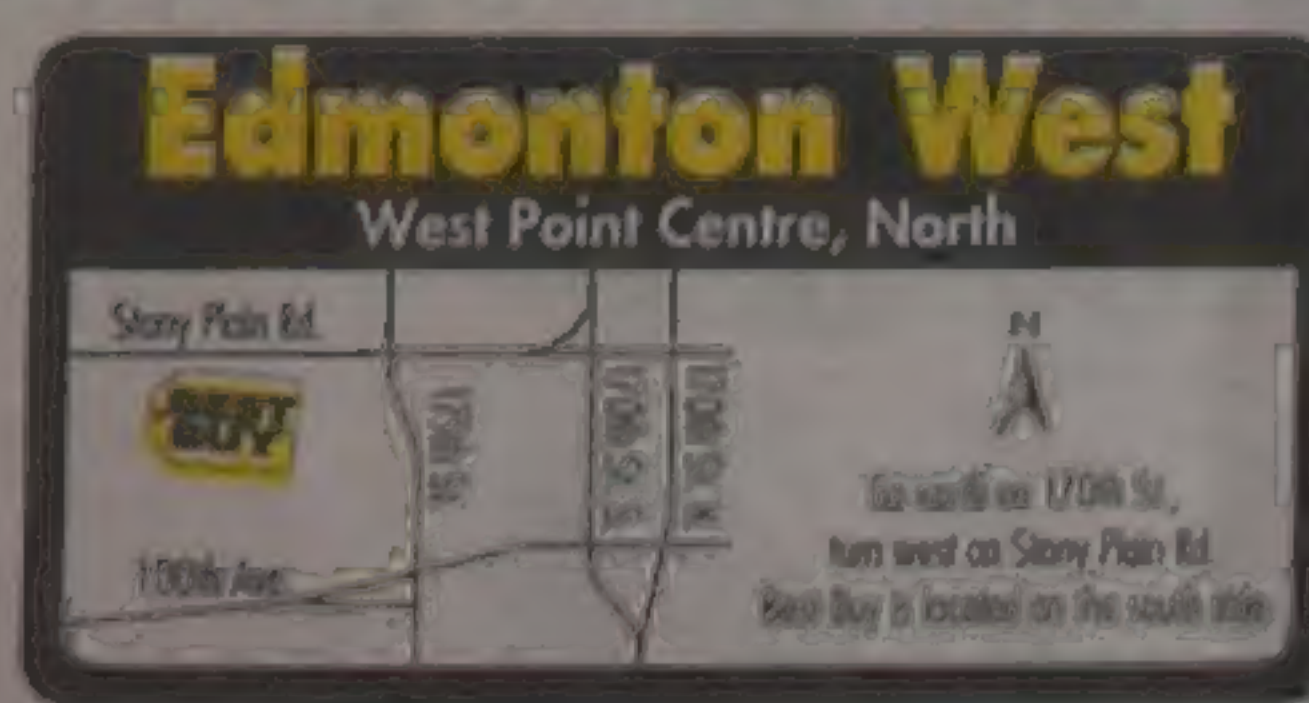
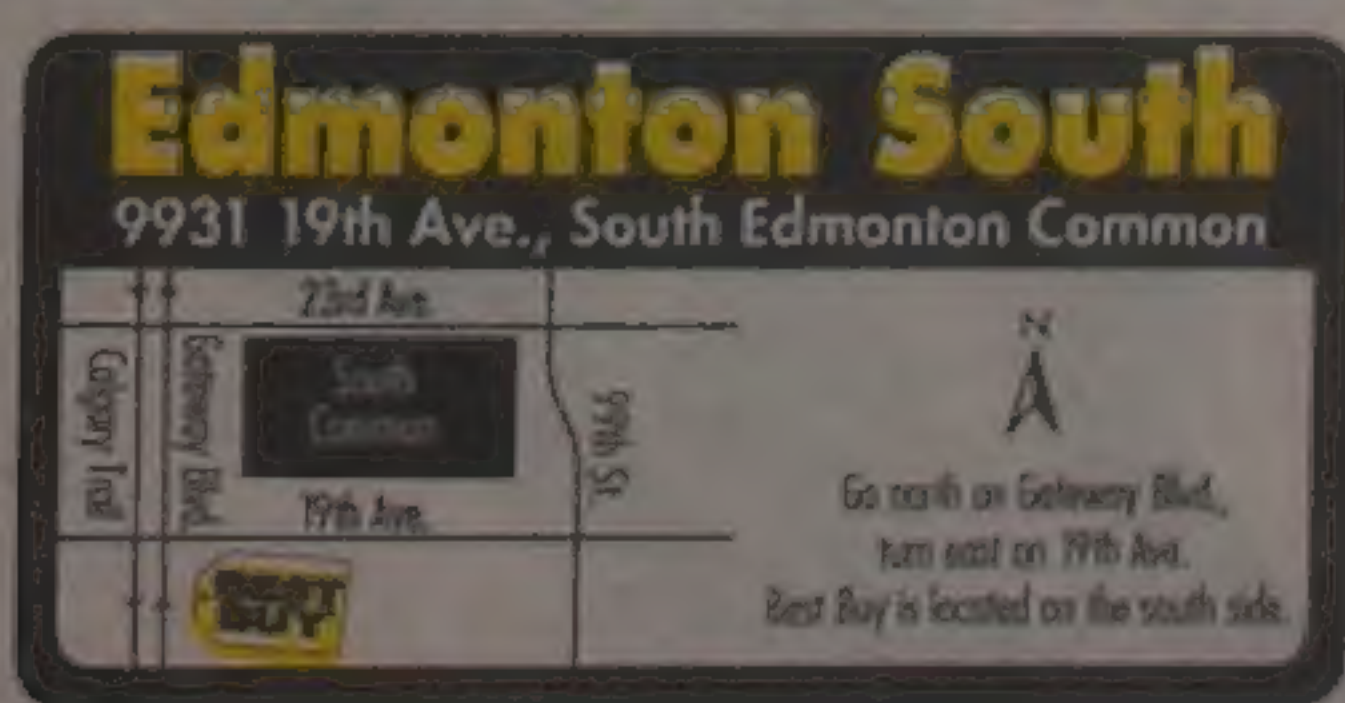
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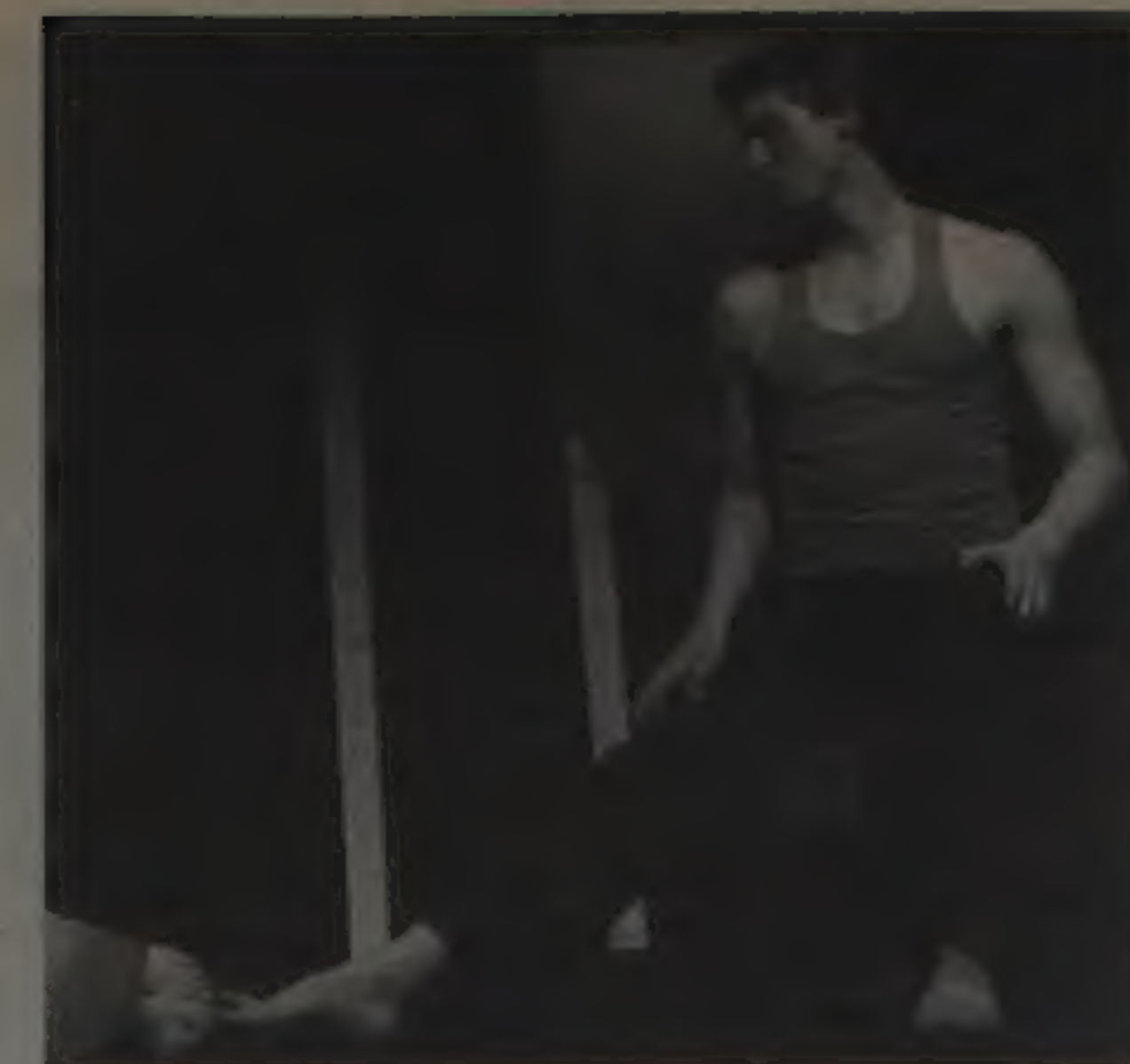
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NextFest artistic director Steve Pirot has gotten rid of the capital letter X that used to be part of the youth arts festival's moniker, but if you believe the blurb he wrote for this year's official program, NextFest 2003 is a XXX affair. Is NextFest as hot and sexy as Pirot claims? Paul Matwychuk, Agnieszka Matejko and Mikayla Maya find out • 46



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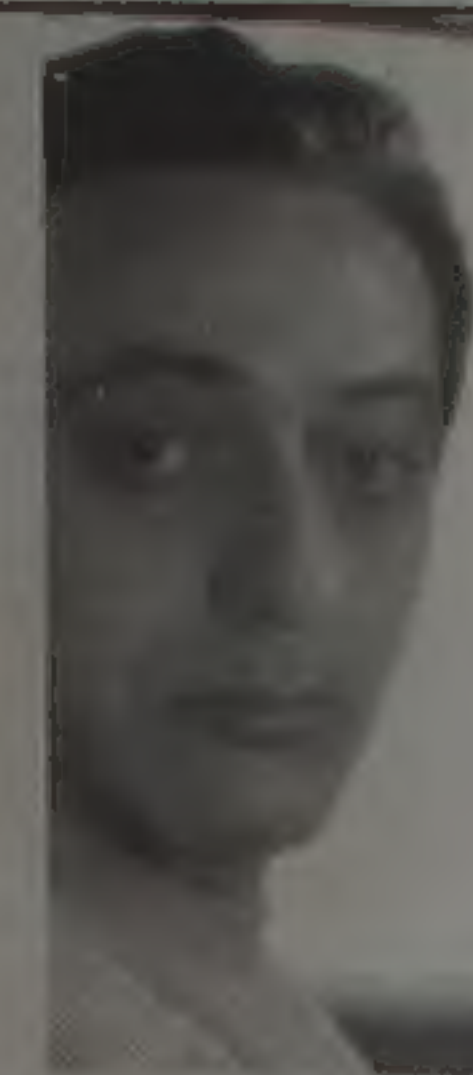
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yourVUE

Hands gives Vue a hand

I would like to thank *Vue Weekly* and reporter Murray Sinclair for the excellent story ("Anti-Yanking their chain") and photographs which you ran in the May 22-28 issue.

Murray Sinclair diligently followed all his leads and spent many hours listening to Hands Across Edmonton—Hands Across the Globe organizers elaborate some pretty complex ideas about the war on Iraq and the current occupation. His method of testing a paraphrase against the content of the interviewee's speech has proved quite successful. As one of the subjects, I am flattered by Murray's astonishing accuracy in reporting and sifting through so many ideas.

Hooray for *Vue Weekly*! —Doug MEGGISON (POLICY ANALYST, HEALTH SCI-

ENCES ASSOCIATION OF ALBERTA)

The very last word in the great Your Vue vegetarian debate

Alvin Carrier: due to a life spent learning about life according to Smurfs, Care Bears and Walt Disney cartoons, you have totally failed to see the point of the exercise. Yuri and Katherina have pronounced you lunch. *Vue Weekly*, may we have the next contestant? —BEN JOHNSON, EDMONTON

Film flubs

Due to an astonishing string of editing gaffes, last week's film section contained a couple of prominent errors. The review of *Chaos and Desire*

("You're soaking in it") was written by Brian Gibson and not Chris Boutet, as the byline claimed. Also, contrary to what the headline may have had you believe, *Bruce Almighty* was directed by Tom Shadyac, not Steve Oedekerk. *Vue Weekly* regrets the errors, but still takes pride in having come up with the headline "*Almighty*, then!" ☺

Vue Weekly welcomes reader response, both positive and negative. Send your opinion by mail (*Vue Weekly*, 10303-108 Street, Edmonton, AB, T5J 1L7), by fax ((780) 426-2889) or by e-mail (letters@vue.ab.ca). Preference is given to feedback about articles in *Vue Weekly*; we reserve the right to edit letters for length and clarity. Please include a daytime telephone number.



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CALLING ALL MEMBERS

The CJSR Annual General Meeting is scheduled for Tuesday, June 24 at 7:00 PM in room 129, Education Building. Topics include approval of bylaws, Director elections, and more. All are welcome, but only members can vote. To become a member, contact facra@cjsr.com.



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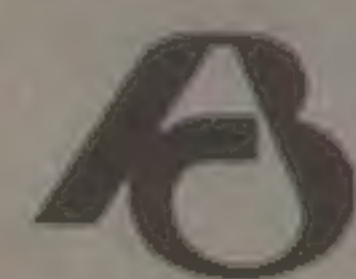
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Don't get the wrong IKEA



The Swedish retail giant has opened the biggest store in all of Alberta—should we worry?

BY CHRIS WANGLER

*I meant no harm, I most truly did not.
But I had to grow bigger. So bigger I got...
I went right on biggering, selling more Thneeds.
And I biggered my money, which everyone needs.*

—Dr. Seuss, *The Lorax*

Believe it or not, I was at the grand opening of the very first Edmonton IKEA in 1978. The new store on 50th Street, which was very exotic at the time, ran a contest for kids to dress up as Superman. The prizes were a \$100 gift certificate and tickets to the first *Superman* movie. Although I was only four, I clambered into my superhero suit and gave it my best. Fortified by hockey pads, my chest looked awesome; it has never looked bigger or broader since. Consequently, you can only imagine my disappointment when I came in second. Yet my spirit was undaunted on that day or in the intervening years. Like countless millions, I have always believed that a trip to IKEA can heal one's woes. And so, in the same spirit of foolhardy optimism, I agreed to attend the media gala at the chain's massive new location. The motto was "Expect the unexpected."

There's no comparing old and new. The new IKEA in South Edmonton Common, more than twice the size of the old location on Gateway Boulevard, is the largest stand-alone retail space in the entire province. It will draw shoppers from hundreds of kilometres away, especially Saskatchewan and Manitoba, which have no IKEAs of their own. There's more parking, more carts, more dirty-diaper stations. While the former store offered 7,000 products, many of which seemed to be chronically unavailable, this one hawks 11,000—the full complement. Twenty-three checkouts and many additional loading zones ensure that getting out is as painless as getting in.

Children, now a viable demographic in their own right, will enjoy an entirely new product line and a fully reinvented play area called Småland (after the Swedish province where company founder Ingvar Kam-

prad grew up). To quote the promotional materials, this new IKEA is an "interactive, inspirational and family-friendly shopping experience." With its bright colours, massive parking lot and family-destination mentality, I suppose it's a little like EuroDisney.

AFTER SOME MARTINIS in the lobby, we gather in groups and tour the store. The second floor is the Showroom, filled with more than 50 room settings. Barb Wellensiek, the interior design manager for IKEA Edmonton, offers a small excursus on the lush suites. "The first one is modern," she says. "Then we have what we call young Swede. This one here is Scandinavian modern. In the corner we have Scandinavian natural. And then we finish off with country."

These terms, of course, are nebulous in the extreme, but that's not really the point. Much more important are the child-oriented "solutions" that each room setting offers. (One of the show suites, for instance, is designed with the single father in mind.) Much more than the last store, this new one is awash in lifestyle marketing, which seems to spare no demographic. The message is clear: for all of life's problems—work, relationships, children, a small apartment—IKEA is the answer. The same ideas recur throughout the store's ridiculously popular catalogue.

What makes this mild paternalism forgivable, presumably, is the progressiveness of the socialistic Swedes, underwritten by the vague "promise of a better everyday life for the many people," which is emblazoned on a sign in the store's back area. For many, this bunk is highly compelling, especially young parents who can't afford prefabricated antiques from much nicer stores such as Ethan Allan. As a penniless single, however, with no interior design aspirations, I find it utopian and a little bit stupid.

Luckily, you needn't buy into the European lifestyle shtick to pick up a MAGASIN dishrack or a funky SNITS vase. That's what makes the store so cool. Unlike Wal-Mart, which only wants your money, IKEA inspires customers to create their own interpretations, their own paths. Little matter that you're forced to follow a labyrinthine layout—an old IKEA trademark intended to expose you to as much product as possible.

We wander down to the Marketplace, which occupies the first floor. It overflows with textiles, trippy lamps and "framed art" in a bevy of

modernist flavours. Ideal for browsing, the Marketplace also caters to shoppers on the go, who don't have the money or time to waste on show suites and bigger items. On their way out, they can marvel at the expansive halls of the self-serve furniture warehouse, which is as grey and imposing as the caverns of Moria in *The Fellowship of the Ring*.

By the end of the tour, we're all a bit exhausted. Some are weighed down by bags of free giveaways. At the cocktail reception at the massive restaurant upstairs, I order a Tuborg beer. Danish: how fitting. Before taking a sip, though, I think about Connie Nielsen's character in *One Hour Photo*. Mired in a failing marriage to a neglectful husband, she fills her home with high-end IKEA-style furniture. Is this the dream for the many people?

FOR BETTER OR FOR WORSE, that dream was the obsession of Ingvar Kamprad, the company's founder. Hailing from Älmhult, a small town in southern Sweden, he opened his first store in 1953. As Bertil Torekull writes in *Leading by Design: The*

IKEA Story, a generally hagiographic history of the company published in 1998, Kamprad single-handedly created the concept of well-designed cash-and-carry furniture, flat-packed with self-assembly instructions. Within 50 years, he transformed an inexpensive (if slightly flimsy) Bauhaus aesthetic into the biggest furniture retailer in the world, with 175 stores in 31 countries, including 10 in Canada. Over the next decade, North Americans will witness an unprecedented expansion that will see the opening of 50 new stores.

Kamprad's "democratic design" is the equivalent of the Colonel's secret recipe. It is progressive, European and functional. Better still, it is available in a variety of wood grains and at rock-bottom prices. And in spite of their unpronounceability, Swedish names lend unique personalities to products that are mass-produced by a global network of nearly 2,000 suppliers in 56 countries.

Designed correctly, an IKEA product is just so *lagom*—an untranslatable Swedish word that means something like "not too much and not too little" or "satisfactorily acceptable." I suppose it resembles the look on Goldilocks' face upon sampling the best porridge. Better still, there's always something different, something new at IKEA. And like the chorus of a Radiohead song,

you can assimilate it not only into your space but into *your life*.

RECENTLY, HOWEVER, the IKEA worldview has been bolstered by a kind of New Disposability, hammered home in the company's popular Unböring television spots. The first, directed by enfant terrible Spike Jonze (*Adaptation*, the "Sabotage" video), shows a youngish woman carrying a little red lamp out of her apartment building. As strains of pitiful music play, she lays it on the sidewalk with the trash. The lamp seems melancholy as the rain begins to fall. Above this pathetic scene, in her warm, well-lit apartment, the woman is enjoying a new lamp. A man appears on the rainy street and addresses the camera. In a pseudo-Swedish accent, he chides: "Many of you feel bad for this lamp. That is because you're crazy. It has no feelings! And the new one is much better." He walks away.

In other words, the ideal IKEA customer is not only a heartless, wasteful bitch, but she is also a slave to the latest trends. Yet it seems to make sense. To support a burgeoning global empire and remain on the cutting-edge of advertising, IKEA sells itself as the antithesis to last season's lamps and granny's sturdy but unwieldy china cabinet. Only there's something unsettling about applying the concept of disposability to furniture, which has long been charged with now-archaic notions of craftsmanship and familial bonds.

The Unböring mindset, by contrast, speaks to our product-impatience, our unquestioned willingness to embrace the transitory. "You cannot step twice into the same river," the presocratic philosopher Heraclitus once wrote. Had he lived today, he might have added, "Check out that FÖRHÖJA serving cart!"

THE GREATER PARADOX is that IKEA is one of the most environmentally conscious companies around, known for its involvement with Greenpeace and a host of other organizations, especially UNICEF. Furthermore, in his *Testament of a Furniture Dealer* (1976), IKEA's *Capitalist Manifesto*, Kamprad wrote that "Throw-away products is not IKEA. But quality should never be an end in itself. It should always be adapted to the consumer's interests in the long run."

Little wonder, then, that an aging Kamprad came forward earlier this year to express great dismay at the rapid expansion of his brainchild.

SEE PAGE 9

EVENTS

Living large

EDMONTON—Fundraising is a critical component of charitable work. If you have no money, you can't help nobody. But sometimes organizations are better at raising money than spending it suitably. The AIDS Committee of Toronto, for instance, has come under fire recently for spending just \$5.3 million of the \$13.6 million it raised between 1999 and 2002 on programs and services. With a staff of 42 (including five managers who make up to \$90,000 a year), it's obvious where much of the money goes. The group's annual flagship gala, Fashion Cares, is one of the premier events on Toronto's social calendar, but at least half of the money it raises goes towards staging the event itself.

That's not the case with HIV Edmonton's first annual Art of Living: A Celebration of Life Gala. The goals of the inaugural event may be modest—\$7,000 to \$8,000, according to HIV Edmonton manager of community and corporate fund development Carmen Boyko—but all of the money raised will go to the group's programs and services. "This is quite low," Boyko says about her prediction, "but this is the first year. I see it getting better and bigger."

With numbers dropping for HIV Edmonton's annual Black and White fundraiser, the organization decided to try something new this year. "We're working with local artists now," says Boyko, "as opposed to Edmonton businesses." A formal sit-down dinner, a silent auction of art donated by nearly 30 local artists and a dance with a live band, Art of Living is being held at the Hotel Macdonald on Saturday, June 7 starting at 6 p.m. Tickets cost \$150, with \$100 eligible for tax receipts. Again, it's not going to bring in millions. But with HIV Edmonton's budget being trimmed from \$800,000 to less than \$700,000 this year, half provided by the federal and provincial governments and the other half coming from fundraising and grants, every dollar matters. "HIV and AIDS are still a problem here," says Boyko. "We can't forget about it." For more information, go to www.edmonton.com. —DAN RUBINSTEIN

CRIME

Uneasy lies the head that drives a Crown

EDMONTON—Controversy over the safety of Ford's Crown Victoria police cruiser has even touched this city's force.

Last week, New York senator Charles Schumer sent a letter to the National Highway Traffic Safety Administration calling for a full review of the Crown Vic cruiser. Ford's signature model is the number-one choice of police departments across North America; approximately 80 per cent of all cop cars are Crown Vics. Schumer's call comes in the wake of the death of

a Missouri state trooper two weeks ago after his police cruiser exploded after being hit from behind.

The family of New York state trooper Robert Ambrose is suing Ford over the policeman's death last December after his police cruiser was struck in the rear. Both Schumer and the Ambrose family claim a faulty rear gas tank assembly has led to the deaths of 14 American police officers since 1983.

Edmonton Police Service spokesperson Wes Bellmore says this city's force has been aware of the Crown Vic problem for quite a while. "The Crown Victoria has been the cause of quite a bit of concern," says Bellmore.

A fleet-wide maintenance check of Edmonton's cruisers turned up a faulty mounting bracket on the Crown Vics. "We were ahead of the game," says Bellmore. "The mounting bracket could pierce the gas tank if the vehicle was hit from behind in a high-speed chase. So all of our cars have been repaired."

According to Bellmore, the EPS cruiser fleet is made up almost entirely of Crown Vics, with the exception of "a couple of Malibus and a couple of Impalas." —STEVEN SANDOR

POLITICS

Right-wingers join lefties in favour of PR

EDMONTON—Can it be true? The ultra-conservative Canadian Taxpayers Federation supporting a bill proposed by the NDP?

The proof comes to Edmonton on June 12, when CTF Alberta chapter director John Carpay will speak at 7:30 p.m. in the Centennial Room of the Stanley A. Milner Library. Carpay will discuss the need of democratic reform in both Alberta and the federal government, and why he feels Canada's parliamentary system must shift from the current riding system to one of proportional representation.

NDP MP Lorne Nystrom is preparing a new private member's bill that

calls for Canada to move to a PR system, which would see seats awarded to parties based on the popular vote, not on separate riding contests. Under this system, the federal Liberals, who won only 41 per cent of the popular vote in the last election, would not have formed a majority government. Under PR, Ralph Klein's Alberta Tories would still have a majority government, but with less than two-thirds of the province's seats—an accurate reflection of the popular vote.

PR has been endorsed by various Tories and Alliance members; it's also supported by Fair Vote Canada, a multilateral national lobby group that calls for democratic reform. "Our purpose is that we want to see Canada move to a more representational system of voting," says Harvey Voogd, treasurer of FVC's Edmonton chapter. FVC is co-sponsoring Carpay's speech. "Right now, under the current system, the feeling is that the only votes that matter come from the east of Manitoba. If we went to a proportional system, the votes that came from Manitoba and west would matter a lot."

Voogd, a member of both the Alberta Federation of Labour and Friends of Medicare, is prime example of how the debate over PR is crossing party lines. He thinks a move to PR would help slow the feelings of Western alienation, as opposition parties would see their smaller gains outside of their traditional power centres recognized and help them break the perception that they are merely "regional" in nature.

Voogd also believes that a move to PR will ultimately stop Canadians from strategic-voting strategies, such as NDP supporters voting Liberal in an attempt to stop Alliance MPs from winning ridings. Those decisions are part of the riding system; in a system where every vote counted toward a national tally, voters would be inclined to follow their consciences. "You don't build democracies on negative voting," said Voogd.

Voogd and FVC are buoyed by proposals by the P.E.I., B.C. and Quebec governments to move towards PR sys-

tems. PR was one of new Quebec Premier Jean Charest's campaign promises. Both Ralph Klein and Prime Minister Jean Chrétien, however, have come out against any reforms.

"Of course," says Voogd, "the people who will come out against it are the people currently in power." —STEVEN SANDOR

HEALTH

Pricy pills plague prescriptions

OTTAWA—Canada's public healthcare system generally ensures that it doesn't cost an arm and a leg if you break an arm or a leg, injuries that can cripple Americans without medical insurance. But Americans and most of the world, in fact, have a leg up on Canadians in at least one healthcare realm: we pay more for generic drugs, according to a federal government report.

Compared to Canada, generic drugs are 24 per cent cheaper in Germany, 26 per cent cheaper in the United Kingdom, 32 per cent cheaper in Australia, 68 per cent less in New Zealand and up to 69 per cent cheaper for Americans with health coverage. Generic drugs only cost more in Switzerland, says the report from the Patented Medicines Prices Review Board, which was obtained by the *National Post*. "It's true generics are a bargain compared to patented drugs," healthcare consultant Jim Norton told the newspaper. "But could we be saving more money? Yes, we could."

Four of every 10 prescriptions filled in Canada call for generic drugs, totalling nearly \$1.3 billion in 2002. Several European countries impose tight controls on generic prices, but Canadian pharmaceutical industry reps say prices are higher here because there's less competition and that price controls wouldn't work because they'd make the Canadian market even less attractive to manufacturers. —DAN RUBINSTEIN

BY DAN RUBINSTEIN

Booze clues

"In the provincial referendum of November 1923, following an unsuccessful attempt at prohibition, Albertans chose a government-controlled liquor distribution and sales system that promised to control crime and raise money for the province."

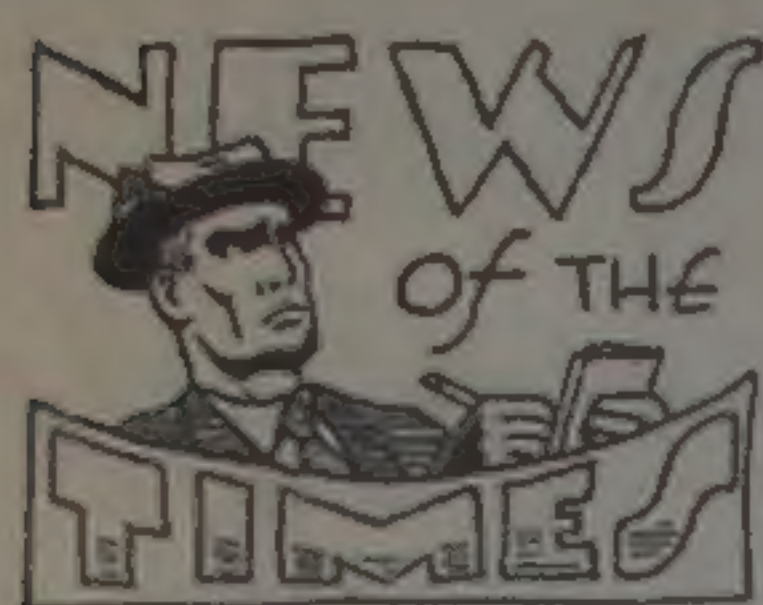
So begins the introduction to *Sobering Result: The Alberta Liquor Retailing Industry Ten Years After Privatization*, a new report from Edmonton's Parkland Institute and the Canadian Centre for Policy Alternatives. Author Greg Flanagan, a Calgary economist, opens with that history lesson for a reason. A decade ago, when Alberta privatized the province's liquor system, there was no referendum. In one ideologically-driven legislative swoop, Flanagan argues, a system that had been working well for 70 years was overturned, resulting in higher retail prices and increased consumption, yet significantly lower tax revenues for government.

Liquor privatization, like energy deregulation, is a complex issue. But with a decade of stats and trends to analyze, Flanagan has reached some strong conclusions.

Not including off-sales outlets, the number of liquor retailers in Alberta has tripled over the last decade, from 310 to 983. Jobs also increased, from 1,300 to 4,000. Wages, however, have tumbled from an average of \$14/hour in 1993 (in current dollars) to \$7/hour today. And back then, government liquor workers received benefits and pensions.

Now, I like the convenience of having a dozen beer stores in my neighbourhood as much as the next guy, but Flanagan calls this "redundancy." It's rampant in urban centres, translates into higher costs for retailers and is one of the reasons why wages have dropped. He also notes that while responsible consumption is a societal goal, this can conflict with the need to sell product. Drinking rates in Alberta have been climbing since 1997 relative to the rest of Canada, creating a range of negative health and crime effects and, accordingly, more costs for the public.

When governments privatize services, they generally say they shouldn't have been in that business in the first place. But when Alberta dumped its booze biz, it also changed the way it levied taxes, moving from charging a percentage of the price to a constant unit tax. The result? Well, prices in B.C. are comparable, yet Alberta's government generates less revenue—roughly \$500 million less than it could've raked in over the last decade. Essentially, it subsidized privatization. But this is Alberta. You probably knew this already. Now drink up. ☺



Corrections

The "News of the Times" has uncovered some unfortunate instances of our reporters fabricating reports, claiming to be at locations to which they never actually went. In all cases, the reporter was dismissed.

Reported location:
Salinas, Calif., gathering information on migrant farm workers

Reporter was actually:
In Cleveland, Ohio, getting a tummy-tuck and recuperating at his in-laws'



Reporter's race:
African-American

Response:
We are placing our diversity program under review and casting a cloud of suspicion on the merit and integrity of all African-American reporters.

Reported location:
Ottawa, covering Canadian tariff legislation

Reporter was actually:
In his Long Island apartment meticulously cataloging and indexing his Time-Life Complete F-Troop DVD Collection



Reporter's race:
Arab-American

Response:
All Arab-American reporters sent to Guantanamo Bay for appropriate questioning by federal authorities.

Reported location:
Embedded with the U.S. Army's 102nd Airborne Division during the Iraq War

Reporter actually:
Spent the war preparing for and attending the FantasyCon and GamingEXPO in Detroit, Mich.



Reporter's race:
White

Response:
Hey, what can you do? We'll just hire another white reporter to replace this one.

We regret the error and the fact that this reporter attended the convention dressed as a Romulan vampire-unicorn.

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Haiku Horoscope

ARIES

(Mar 21-Apr 19)
Smoking gas jockeys
Who failed high school chemistry
Will learn the hard way



LIBRA

(Sept 23-Oct 22)
Plant a tree this week
It will be your legacy
And your undoing



TAURUS

(Apr 20-May 20)
Drive-by conversions
By ardent Mormons are on
The religious rise



SCORPIO

(Oct 23-Nov 21)
Fire the barbecue
That lazy bitch did nothing
For you all winter



GEMINI

(May 21-June 20)
Satellites beam out
Terrible TV shows to
Hostile aliens



SAGITTARIUS

(Nov 22-Dec 21)
Become a cyclist
Then it will be easier
For me to catch you



CANCER

(June 21-July 22)
Ponytails are out
Taking fashion advice from
Horoscopes is in



CAPRICORN

(Dec 22-Jan 19)
Laugh and the world laughs
Cry and the world will excuse
Itself awkwardly



LEO

(July 23-Aug 22)
Clip your hedges to
Resemble a fat nude clown
Keep kids off your lawn



AQUARIUS

(Jan 20-Feb 18)
Make the best of it
Use your gangrenous limb as
A prop in a skit



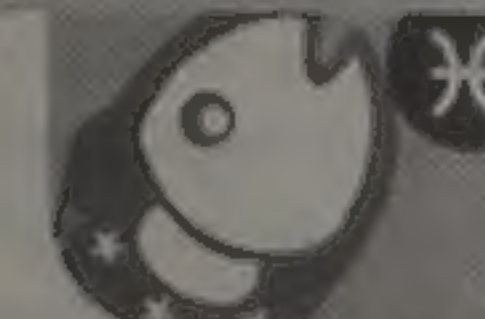
VIRGO

(Aug 23-Sept 22)
Your jokes aren't funny
But you make up for it in
The face department



PISCES

(Feb 19-Mar 20)
Kiss trouble goodbye
After that wild night it's the
Least that it expects



by Jonathan Ball, Registered Fraud, www.jonathanball.com

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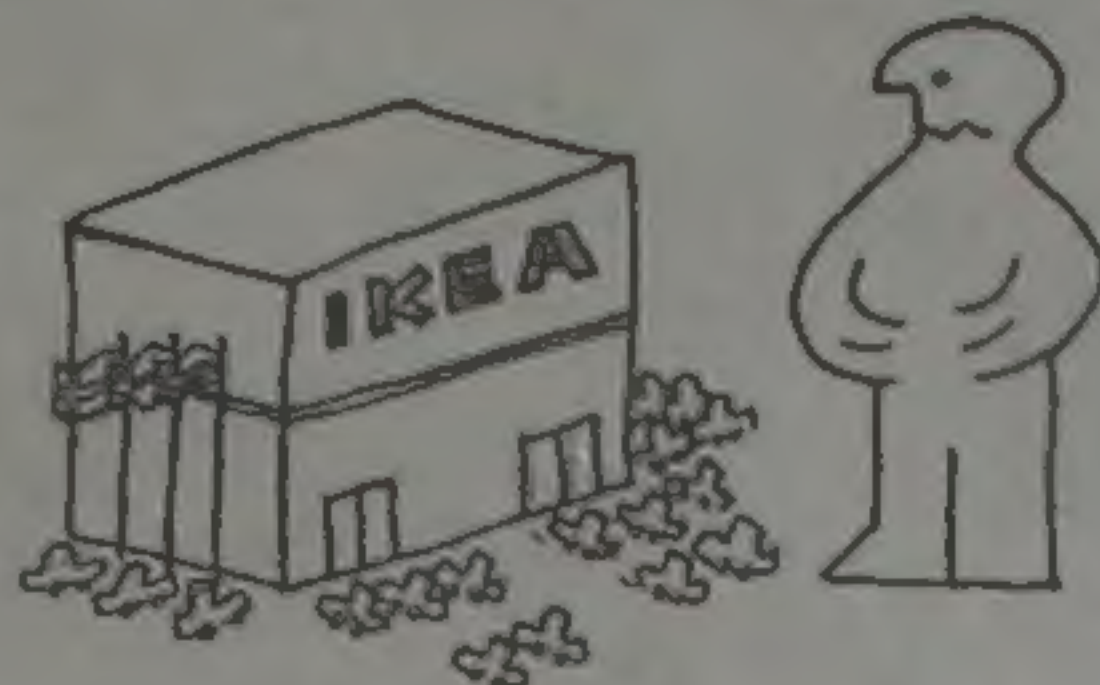
Long an alcoholic, who shocked many when he admitted in 1994 to youthful Nazi sympathies, he seems justified in worrying that his vision will slowly deteriorate as the company forges forward into the big-box future.

He's not alone. In 2000 and 2001, citizens' groups successfully blocked the construction of two stores in the New York City area: one in New Rochelle and another along the Gowanus Tunnel in Brooklyn. They worried about increased levels of pollution and traffic. Back in the '90s, similar complaints were lodged by small-town authorities in England and Scotland, some of IKEA's biggest markets, where an antiquated traffic infrastructure is often unfit to accommodate massive weekend influxes of shoppers.

WHETHER EDMONTONIANS will propose similar objections to South Edmonton Common, the city's most compelling blight, is highly doubtful. Our approach, so typically conservative and blind, is to bemoan the volume of the traffic, not its effect. Few see the sad reality: SEC is not only the first eyesore visitors notice along our "Gateway Boulevard" (gateway to what?), but it also speaks to an elephantine shopping mentality that even outgrew the world's second-largest mall.

To its credit, and unlike its SEC neighbours, IKEA seems attuned to the dangers of retailing on such a massive scale. The store's grand opening, for instance, was carefully planned to prevent retail-rage from reaching critical mass. By opening on a Wednesday (like a major Hollywood blockbuster), the management intended to prevent a massive crush of minivans from jamming 19 Avenue, the new SEC entry that IKEA helped to create with the help of Cameron Developments and the City of Edmonton. And even if the traffic headaches are unavoidable, once shoppers enter the store, they can jettison their kids and be calmed by the more "human" elements of the store design, such as natural light and countless posters of black-clad Swedish designers—apparently the people behind the vision.

Moreover, Edmonton-specific charity events speak to the creative liberality of the company. A snowflake logo, no less, consisting of interlocking oil derricks, was



Katalin Nagy

designed specifically for the Edmonton store. A sleek promotional brochure reminds us that "Edmonton is a winter city near rich deposits of coal, oil and gas." (I think the clouds of weekend smog will serve as an effective reminder of this.) But the jewel in the opening-day crown is easily a \$5,000 shopping spree, awarded to whoever was first in line on Wednesday, June 4.

AFTER THE MEDIA GALA, I talk to the likely winner, Mark Finlayson, a twentysomething who's spending some vacation time at the front of the line. When he arrived, a full eight days before the opening, he came prepared with a tent, junk food, magazines, you name it. The IKEA brass quickly set him up with a lot of free swag—a T-shirt and hat, both with the snowflake logo, even a chair and an ottoman. A relaxed kind of guy, oddly at home in a line, he doesn't seem to mind that a security guard must accompany him the washroom, nor the fact that he can't leave the site. If he wins, he plans "to buy a living room suite for the wife." *He's married?*

Oddly enough, Mark is not alone in his quest. Camped beside him, hoping he abandons his station before the big day, is Corey Becker, who arrived early Tuesday afternoon with her boyfriend Troy. Although Mark was already there and is sure to win, she still set up her tent. "It's better than me sitting at home or looking for a job, which is pretty tedious," she reasons. "You don't meet a lot of people doing that." Newly arrived from B.C., she seems confident that this massive corporate store, so far removed from civilization, nearly impossible to reach by foot, will offer opportunities for her to fit in. She presents a slightly desperate "local" equivalent to the optimistic IKEA *Weltanschauung* inside the store. Yet for all her patience and community-mindedness, she'll probably walk away with little more than a free POANG chair. ☐



Chris Wangler attends a 1978 IKEA opening

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BY MINISTER FAUST

Prisoners of gravity

It's often been said that the true measure of any civilization is its treatment of its most vulnerable members. Prisons, the repositories of those who frequently combine in the same body the vulnerability of victims and the viciousness of victimizers, are therefore an ideal lens through which to understand any society.

That's why *Oz*, the prison series created by the brilliant writer/producer Tom Fontana, matters. Never in the history of American television has a series so profoundly and viscerally addressed so many crises of Empire's heartland: masculinity, heterosexuality, homosexuality, violence, hatred, hypocrisy, bureaucracy, capital punishment, religion... and the twisted triumvirate of American oppression: race, poverty and prison.

For six seasons, *Oz* has unflinchingly addressed the horrors of North American life that most people would rather pretend didn't exist, as well as the richness and diversity of humanity that many do not understand. Fontana seems to have taken Mark Twain's admonition to heart—that for literature

to live forever, it must never overtly teach or preach, but must *always* covertly teach or preach. Fontana's intelligent, subtle-yet-explosive work is harrowing, funny, sexy, vulgar, cerebral, and refuses to ignore life's big questions, the very questions most TV seems determined to obscure or erase. Among his many dramatic triumphs, none is more impressive, nor more ignored, than the characters of Fontana's "Black caucus."

Why is this achievement ignored when there are dozens of American magazines focusing on African-American culture, including hip hop (the pop music most likely to discuss prison), and many cast members are hip hop stars? Or when the HBO cable network that produced *Oz* has a 30 per cent Black subscriber base (i.e., folks with money, which magazines crave to deliver to their advertisers)? Why, when *Oz* is filled with an electrifying, international cast of brilliant Black actors?

But until now, no one's ever asked Fontana about the "Blackness" of his work in general or of *Oz* in particular. The NAACP Image Awards never nominated *Oz*, nominating only one Black actor from its cast for an "Image" award (bizarrely, that actor is Adewale Akinnouye-Agbaje, who played rapist/murderer/drug warlord Simon Adebisi), while nominating Rita Moreno (Sister Peter-Marie), who obviously is not Black, three times for best supporting actress. "I've never understood the whole awards thing," says Fontana, who spoke with me from his office in New York, "but in terms of Black magazines, I'm telling you, nobody

ever called. Nobody. Never."

Fontana's commitment to creating a range of nuanced and fascinating African characters didn't begin with *Oz*. Long before Denzel Washington was an A-list money-magnet, Fontana's typewriter guided him as Dr. Phillip Chandler on the acclaimed *St. Elsewhere*. Andre Braugher, frequently lauded as television's finest actor for his work on *Homicide: Life on the Street*, shone because of Fontana's words driving Det. Frank Pembleton. But *Oz* has been the greatest showcase: Eamonn Walker as brilliant, conflicted Muslim Minister Kareem Said, Akinnouye-Agbaje as sociopath-craving-Shangri-La Simon Adebisi, Harold Perrineau (*The Matrix Reloaded*; *Romeo + Juliet*) as humble, reformed addict and murderer Augustus Hill, Ernie Hudson (*Ghostbusters*; *The Hand that Rocks the Cradle*) as bureaucratic Republican Warden Leo Glynn, and muMs da Schemer as diamond-in-the-dirt Poet, among many others.

"I was taught a very early on that justice was important," says 51-year-old Fontana, who came of age during the American pro-democracy movement of the 1960s. "And any time I see justice being subverted on any level, I get outraged. I can't point to something that happened in my past which has ignited this part of my writing, except to say the injustice [of the 1960s] has stayed with me. I'd like to believe that [the U.S. has] gotten better. I see it changing, but I don't see it getting better. There's a lot of shouting going on, but there doesn't seem to be much discussion, listening or learning. But I never give up hope. If I gave up hope I'd stop writing, because I



Tom Fontana

think [hope] is part of my responsibility as a writer."

Fontana expresses that hope and responsibility in part by being intimately aware of his characters' race, and forgetting it completely at the same time. After shooting a *Homicide* scene, actor Andre Braugher explained to Fontana that they'd just accomplished something truly historic. The scene featured Clark Johnson's Det. Meldrick Lewis and Yaphet Kotto's Lt. Al Giordello discussing a case—but not race. It was simply three Black professionals in a room together doing their jobs, with no White folks around. Had they been White, the scene would obviously have passed without notice. But for Black characters, it was revolutionary.

But no one aspect of Fontana's "Black caucus" is more noteworthy than his unveiling of a new television archetype: the driven, arrogant, conflicted, overachieving Black male intellectual—essentially, the Malcolm X-professional. An antidote to the counter-stereotypical, squeaky-clean, saccharine Black nobodies of '60s and '70s TV, Fontana's MX-men aren't pleasant or funny or comforting, but frequently angry, sometimes about race, but usually about other topics. They don't Cosby-mug; they grimace and make White and Black people around them feel small. And often, they seem to like it. They show up the phoniness of the "melting pot" that U.S. media push as reality through Crockett and Tubbs, *Star Trek*'s race-neutral "Federation America" and the Whites-only screens of *Friends* (until recently) and *Cheers*.

St. Elsewhere's Dr. Phillip Chandler pushed himself professionally and politically, engaging in an on-camera apartheid demonstration that led to a police riot at a time when NBC initially balked at the tiny "End Apartheid" sign visible in the Huxtable home on the top-rated *Cosby* Show. Yet while Chandler could fight for fellow Africans on the other side of the planet, he could barely understand his own girlfriend from the South. *Homicide*'s Frank Pembleton was a philosophizing, moralizing, deeply tormented Catholic who refused to show ordinary human respect and affection for his junior White partner, Tim Bayliss, who

idolized him; Frank's neglect of his own wife and child nearly cost him his family. *Oz*'s Imam Kareem Said led his Muslim congregation behind the prison walls while he had no actual friends in that flock—only followers. The stress of Said's piety and isolation may have contributed to his near-fatal heart condition.

But don't think that such men are merely stereotypes of a different sort—angry Black men, rebels with a cause. Each one has his own demons and contradictions, from Pembleton's desperate need for that which he rejects (Catholicism, Tim Bayliss and his family) to Said's apparent preference for White women, his battle against his own ego and his struggle to accept a White, promiscuous bisexual man as his best friend. They are angry men, but also dedicated; passionate, hurting and deeply hopeful men.

What an irony that the most positive images of Africans (and in particular, Muslims) anywhere in American entertainment are *criminals*—characters, moreover, who originated from the keyboard of a White, Jesuit-trained (former?) Catholic. "[Religion is] a huge consideration of mine," Fontana says. "What do they believe? Or do they lack belief? As a writer, I'm always asking questions that I don't have answers to. I would love someone to call me, write me, e-mail me and say, 'You idiot! This is the way life should be!'"

But which character is Fontana's alter ego? Consider that Kareem Said is a passionate, articulate anti-racist dedicated to smashing stereotypes of Black folks. Consider that Said is a successful writer. Consider that Said is deeply devoted to spirituality and that his sister is a Christian minister. (Fontana's sister is a nun.) I ask him—are you Kareem Said?

He laughs loudly, and I ask him if he's caught off-guard by the question. "Yeah, totally!" he says. "[You] made me think about things I'd never really thought about. Because I honestly don't think that way. Now I have to go back and look at all the tapes!"

The first of the final eight episodes of *Oz* airs this Friday at 11:05 p.m. on Showcase.

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BY RICHARD BURNETT

Tourist syndrome

I was watching David Letterman the other night as he interviewed movie star Charlize Theron, who'd flown to the Big Apple from Montreal where she's filming some Tinseltown blockbuster. "So," he asked her, "how's that SARS thing up there in Montreal?"

I could have belted Letterman, but Theron, bless her, didn't even bat a gorgeous eyelash. "There isn't any SARS in Montreal, David," she said. "You do know that, at least?"

Evidently not.

Nor apparently do "journalist" Barbara Walters and the girls from *The View*; the next morning, Tom Cavanagh (the Canadian star of NBC's *Ed* and the hunkiest man on TV) told them SARS has in fact not disrupted everyday life in Toronto, a city that still rubs much of Canada the wrong way because of its "world-class" pretensions.

But daily life in Toronto *will* be disrupted this summer—and by a world-class disease. SARS has already pretty much killed Toronto's tourism industry on the eve of Canada's Pride season. Toronto hotels estimate they lost \$125 million in April alone and Air Canada another \$125 million. Ontario has temporarily shelved Toronto's last-ditch "It's time for a little T.O." American TV ad campaign. Major League Baseball has warned visiting baseball clubs not to sign fan autographs at Toronto's Skydome, and even J-Lo had her Toronto summer film shoot moved to—wait for it—dazzling Winnipeg.

Meanwhile, Reuters reports that one documented case of mad cow disease in Alberta is now costing Canada \$27.5 million per day, mainly because of a ban on Canadian beef by the United States, the very nation PM Jean Chrétien ill-

advisedly chastised last week for its \$500 billion deficit. "We were attacked on September 11," a clearly miffed White House spokesperson Ari Fleischer retorted, "Canada was not."

That's the main reason American tourists continue to flock north. Yes, they'll avoid Toronto and Canadian beef (though I'm happy to report that Lindy's on Yonge Street—hands-down the worst steakhouse on the planet—has closed), but the rest of Canada may benefit from a boost in tourism.

Which is why I was pleased to discover the new 20-page *Gay & Lesbian Canada Vacation Planner 2003*, published by San Francisco-based Community Marketing. More than 70,000 copies were distributed across the U.S.A. last month, mainly in urban centres such as New York, Atlanta, Chicago and L.A. There are sections on Toronto, Alberta and Whistler. Vancouver is "world-class" (there are those words again), Toronto ostensibly has "the third-largest [gay community] in North America" (I think not) and Alberta "is the only province without a sales tax" (surely Alberta has more going for it than that). The other half of the guide focuses on Quebec and Montreal, where tourists can experience "that sexy French accent."

Now, I've never thought of Québécois *joual* as particularly sexy. But it clearly works: Montreal remains the brothel of the Great White North and ranks as one of the world's top five gay destinations. "Air Canada took the first step by endorsing and sponsoring the planner, then Quebec and Montreal came on board, then everyone else," explains Community Marketing president Tom Roth, who has published similar guides for U.S. states and Europe. "Our research shows gay and lesbian consumers vote with their wallets because more and more of them are travelling 'out.' If deciding between two travel destinations, they will choose the gay-friendly one and I think Canada is being recognized as a primary destination among Americans because Canada's [pro-gay] policies are so far in advance of ours. Quebec [especially] has a such a great reputation among gay and lesbian travellers."

So if you're planning to travel Canada's Pride circuit this summer, stay home. It's likely all those gorgeous tourists will come to you. ☺

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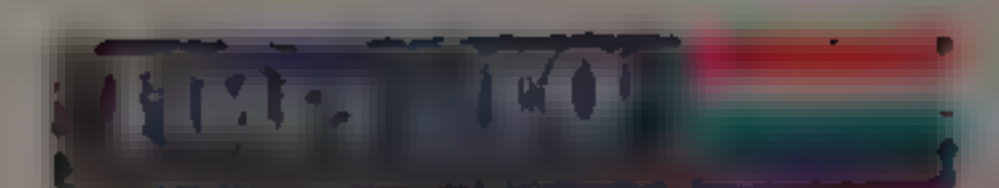
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Who's got the button?

It was in remote Guadalupe Carnicero that I had my first experience with peyote

BY JOSEF BRAUN

There's something about the deserts of San Luis Potosi that makes you start seeing things as soon as you enter. I woke from a mid-afternoon doze in the back of Gabriel's jeep to look out at huizaches, yuccas and all manner of cacti looking back at me in reciprocal wonder as the table-saw dirge of chicharras seared across the landscape. Desert flora has always struck me as the most intelligent, sentinel-like and mischievous of plants,

TRAVEL

flourishing in the harshest of environments and providing us with a distinctive variety of healing and often intoxicating by-products. And from behind the roadside stands where ancient women sell dried rattlesnakes dangling from malnourished wooden poles, I could swear I glimpsed people, animals or objects moving through the vegetation, only to vanish the next moment.

This is my first time out here, though Gabriel's been coming to the desert for 30 years. Laura and Gerardo, my other fellow passengers, have made trips with Gabriel before. On some previous excursion, Gabriel made the acquaintance of an official of some sort in the remote and strangely named pueblito of Guadalupe Carnicero (*carnicero* being Spanish for "butcher"). He provides us with the key to the iron gate that allows us to enter this unnamed region along the Tropic of Cancer where we've set up camp just below this tiny mountain of stones that

reach toward the sky like fat, crooked fingers.

The spiky vegetation surrounding us from the edges of our tents to the grey-hilled horizon reminds me of *Fantastic Planet*, though I know nothing out here will eat me—the worst it'll do is stab me with hundreds of tiny spines. My senses reel at the peculiar spatial disorientation that comes from trying to take in these weirdly twisting and impossibly green plants. Yet the plant that holds our fascination most fixedly is the one that, at first glance, appears most innocuous. The gobernadora is a small bush of thin, flexible branches. Their skinny leaves secrete a sweet resin that can be used for everything from regulating menstrual cycles to cooling your engine. It's called gobernadora

because it helps to govern the desert ecosystem. And it's below the gor-

bernada, blossoming from its roots like silky green pincushions, that we find the peyote.

IN THE WAKE OF post-Castaneda New Age-ism, there is, of course, much folkloric hyperbole surrounding peyote. For example, it's said that, though finding it can be painstaking, once you spot that initial button, the peyote has revealed itself to you and you're then able to see it everywhere. Well, to a degree, this is in fact what happened to me. On our first morning, we began our search on a plateau near a small oasis. We walked in a crouch, shuffling stones beneath our feet to scare off any snakes. Laura and I kept within earshot and after about 45 minutes of searching, she called me over to observe her first find (which following tradition, we didn't cut). About 60 seconds later I turned to see another cap, and five minutes after that I found two more. Since I was the newcomer to the desert and the only non-Mexi-

can, I took it as a sign of good fortune that I seemed to be making pals with the peyote.

My optimism, however, proved premature. After continuing our search for another hour, Laura and I realized we'd lost any sense of where the others were and in fact were not quite sure where we were. Laura and I were lost in a desert valley under the midday sun with no compass and no familiar landmarks in sight, and we remained in that predicament for nearly seven hours. (Fortunately I was

carrying the group's supply of water and fruit on my back.) After some confused wandering, I figured that the only thing that would prevent us from walking in circles would be to move in the direction of the one distant mountain we could see. We walked in silence and saw no one, save a few horses and hares. It was only upon reaching the base of this mountain that we finally saw the fingers, which were about a three-hour walk in virtually the opposite direction. The funny thing was that,

through all the near-panic and frustration, my eyes never stopped darting below every gobernadora we passed, though once we were lost we didn't find any more peyote.

We returned to the campsite in the late afternoon and, despite the tensions arising from our being lost and Gabriel and Gerardo frantically searching for us, the four of us settled quite good-naturedly into dividing up the peyote and prepar-

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Peyote

Continued from previous page

ing for what would be my first experience consuming it. We were silent for several minutes as everyone privately wrestled with the bitter strychnine flavour and then made our way up to the top of the fingers from which we could gaze out upon the miles of vast, untamed splendour broken only by a distant train that would float past with a faint rumble, reminding us that we don't really belong here, that we're only passing through.

PEYOTE WARDS OFF FATIGUE and hunger and Gabriel spoke to me of his encounters with the elusive Hui-chol Indians, whom he occasionally met while on their 400-kilometre, peyote-fueled pilgrimages. He once asked one how much peyote he should eat and the Indian replied by asking Gabriel how big his soul was. (Gabriel gave no indication as to whether a relatively big soul would

need more or less.)

We watched a herd of goats flow through the shadowy landscape like drops of water. Behind them came an old shepherd with a rifle. Gabriel climbed down to speak with him and the shepherd said his goats were "feeling stressed" and that a storm was brewing (and indeed a spectacular light show illuminated one corner of the sky that night, though it never came our way). He declined our offer of mezcal and accepted only a tiny bit of water and two apples from our ample supply of food before going on his way.

In the twilight the peyote took hold of me. My skeleton took on a liquid quality and with the darkness came a sort of filter before my eyes: I could see everything before me, yet on top of what I could see was a superimposed layer of cacti, dirt and bush, needles pointing in every direction and the perspective of this vision was moving independently of what I could see through it. I was seeing both the present moment and moments from earlier in the day when we were lost in the bush, the overlapping layers reminding me of a Douglass Gordon video installation. This state was utterly involuntary and simply became normal for me for the rest of the night, right up until sleep. And when I closed my eyes or looked into the embers of our campfire, I could still see the serpentine patterns of the goats moving through the vegetation below the fingers. I lost track of Laura for some time because she wandered into the bush after dark



with a flashlight and, rather incredibly, returned without a single needle jutting from her body. Each of us noted how everything we laid eyes on began to look like peyote.

THOUGH I'VE HAD MY SHARE of bad trips on hallucinogens, something about the combination of the peyote and the mezcal, both products of the place where we ingested them, provided me with a great sense of peace while still presenting considerable psychological challenges and posing questions. I felt able to simultaneously probe my interior and interact intimately with others. Gabriel told me that this desert was a good place to make wishes, yet I felt no need to wish for anything.

The peyote kept us awake until about four and the sun came crashing Jerry Lewis-like into our tents

around eight, making it impossible to sleep further. After I spent a ridiculous hour trying to reinvent fire to make coffee and warm some tortillas, we made our way back to the shady oasis to eat fruit and try to sleep away the hottest part of the day before having a big meal in the evening.

The following day we felt invigorated and again went out searching for peyote in earnest. Yet our search that day resulted in a surprisingly small yield and we were frustrated by the fact that we kept finding large holes where the peyote should be. It was our policy to cut only the top of the peyote and leave the root to reflower, but others were obviously just dipping their machetes into the sand and ripping out the whole plant. Laura, Gerardo and I

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Tokin' minority

Eric Schlosser follows up *Fast Food Nation* with timely *Reefer Madness*

By DAN RUBINSTEIN

There's nothing like a timely national news story to break up a potentially monotonous cattle call of media. Especially when it's so relevant. It's the second of two full days of conversations with Canadian reporters for Eric Schlosser, the author of the international bestseller *Fast Food Nation*, and on this late May morning in Ottawa the Liberals have just introduced legislation to decriminalize marijuana possession. The first section of Schlosser's new book, *Reefer Madness: Sex, Drugs, and Cheap Labor in the American Black Market*, may focus on the war on pot in the United States, but he's also been following the debate north of the border for more than a year.

"On this issue, I hope Canada influences the United States," Schlosser says over the phone from New York City, sounding eager to pick up on the connections between his book and a tangible policy move, albeit in a foreign country. "It was very bold of Canada to push this

issue, despite the Bush administration doing everything it could to stop Canada. It's a rational move and I hope the U.S. follows. I'm optimistic, because if Canada decriminalizes then the U.S. will be so out of the step with the rest of the western industrialized world."

Schlosser can't map out a timeline for the end of what he calls "marijuana prohibition" in the U.S. That'll depend on unpredictable factors, like how long Dubya (or his successors) remain in power, although he does have more faith in the pragmatism of conservative Republicans than the fortitude of wishy-washy Democrats like Bill Clinton, who won't make any gutsy decisions if there's a chance they'll

NEWS

be seen as "soft" and lose support. But he's confident change will be demanded by today's emerging generation of rebels, a cohort he feels is increasingly "rejecting the status quo." One need only look at the breakout success of *Fast Food Nation* as proof, he says, and Schlosser isn't bragging here. He's genuinely surprised that his book about the dark side of the all-American meal and the greedy corporations behind fast food culture, despite its muckraking message, found a mainstream audience and remains on the *New York*



Eric Schlosser

Times bestseller list two and a half years after its release.

REEFER MADNESS WILL BE hard-pressed to match *Fast Food Nation's* appeal and impact. For starters, the three topics Schlosser covers—marijuana, migrant labour and pornography, which he wrote about separately in the '90s as a correspondent for *Atlantic Monthly*—don't have as big a presence in our daily lives as fast food. (At least for most of us.) There's also the difficulty of attempting to draw lines between seemingly disparate subjects. While huddled together under the umbrella of the black market, it's not obvious why pot, porn and strawberry picking are even in the same book. "One of the things I struggled with was how much to spell it out," says Schlosser, "or how much to let the

Peyote

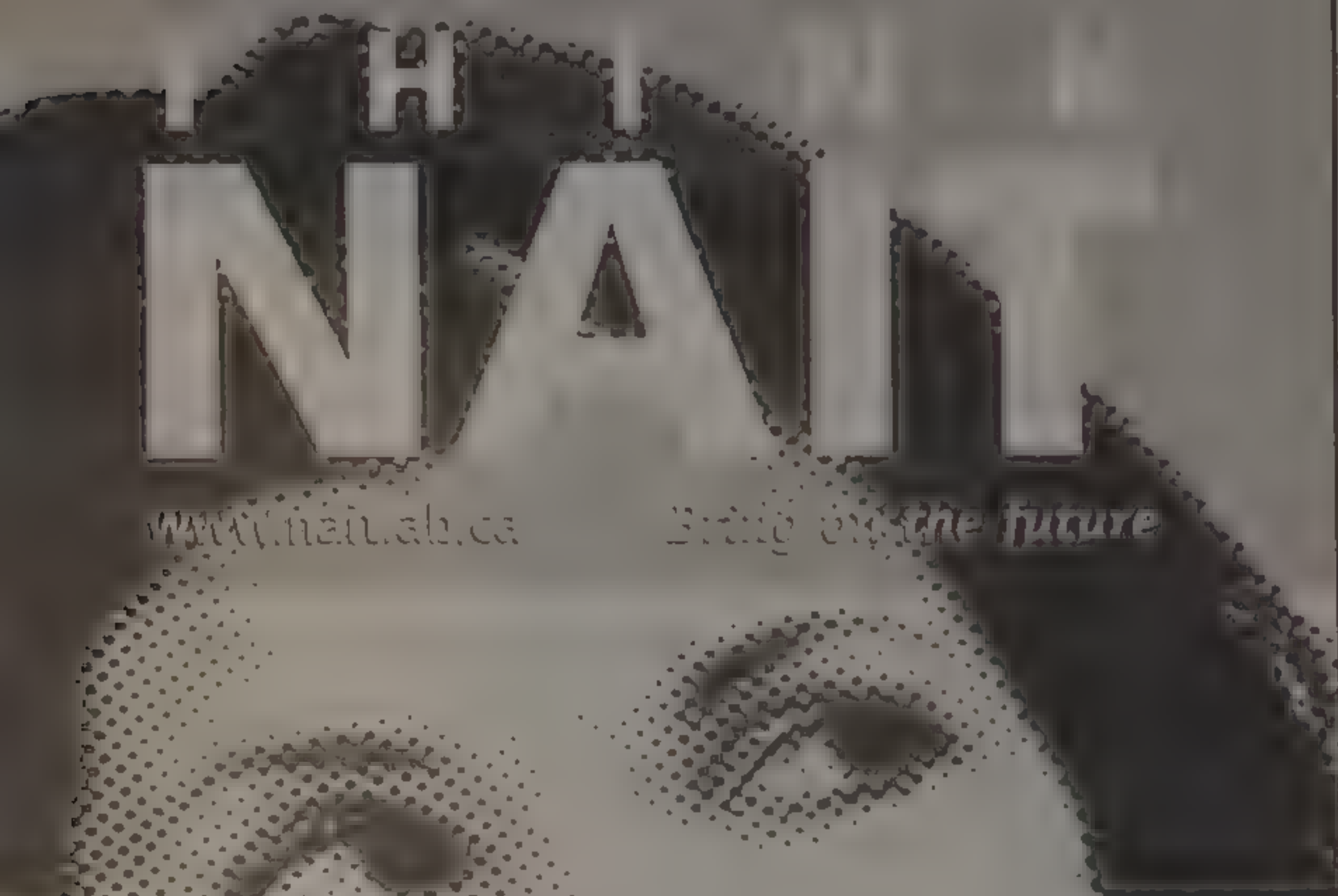
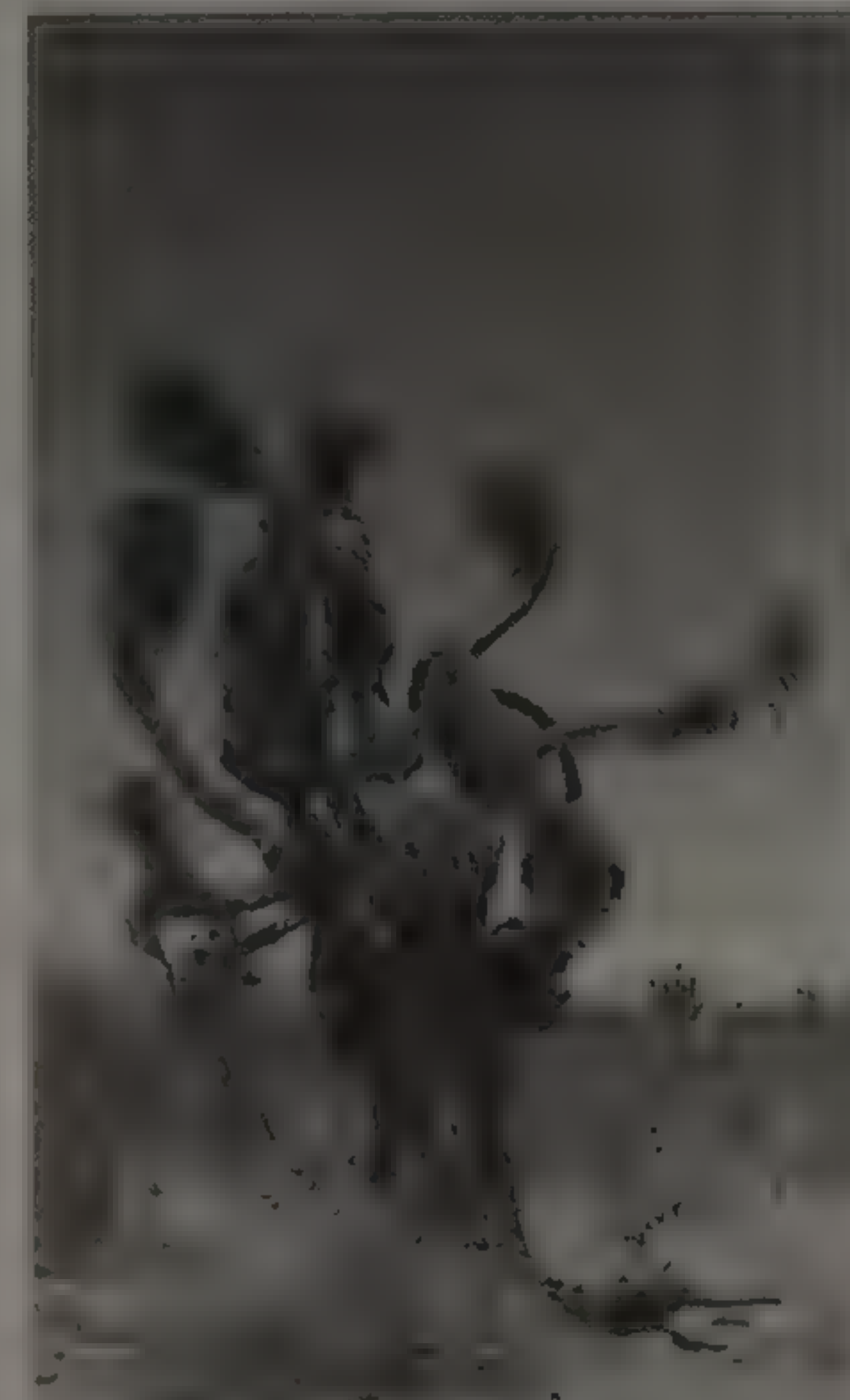
Continued from page 14

assumed the holes must be the work of ignorant drug dealers, but Gabriel hypothesized a number of reasons as to why this was happening. He speculated that it may even be the Huichol who were doing it, either out of habit and the assumption of abundance or perhaps to repopulate some other area, closer to their settlements, where the peyote had diminished. It was also possible that they were happy to deter outsiders from coming.

OUR LAST FULL DAY in the desert left us with a small supply of our sought-after prize. Nevertheless, we gobbled up what we had and returned to the tops of the fingers once again to watch this achingly beautiful vista shift in the evening light. The four of us were silent after some initial chatter and each slipped

into our private states of meditation. I slept briefly and dreamed something I can no longer articulate but I know could only have come to me up on those rocks.

Some minutes after I awoke, Gabriel confessed to us that he felt sad, that he'd had a feeling all day that this may be the last time he came to this particular spot. Soon after, we saw the goats once again moving below us and the old shepherd coming up behind them. Gabriel and Gerardo climbed down to meet the herder again and take his photograph while Laura and I stayed perched and still on our flat stone. A breeze picked up and a yellow petal from some cactus flower brushed past our feet. The earth gave up its reserve of moisture in one great sigh in the fading light and I looked down on our campsite to see our brightly coloured tents become slowly swallowed up in the shroud of mist and darkness. ♡



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REEFER MADNESS

Sex, Drugs, and Cheap Labor in the American Black Market. What happens in the black market is worth examining because of the way it relates to the rest of the law can deem one man a gangster or a chief executive (or both). If the market does indeed embody the sum of all human wishes, then the secret ones are just as important as the ones that are openly displayed.

ERIC SCHLOSSER *author of Fast Food Nation*

connections unfold as readers approached the end." Ultimately, the last sentence of a brief concluding chapter called "Out of the Underground" drives home the connection: "When much is wrong, much needs to be hidden."

In his marijuana section, Schlosser writes about the ridiculous extremes American officials go to in their hunger to prosecute people caught with pot. A Michigan activist busted with enough dope to roll one joint was sentenced to 14 months in prison and lost his licence to practice law. The federal government spent tens of thousands of dollars on the case and, after spending billions in the war on drugs over the last two decades, has failed to reduce either supply of or demand for marijuana. In the migrant labour chapter, which looks closely at the plight of illegal immi-

grants in California, Schlosser crunches numbers and concludes that "maintaining the current level of poverty among migrant farmworkers saves the average American household about \$50 a year." Fifty bucks doesn't sound like much, but it's the reason why illegal migrants from throughout Latin America sleep in disease-ridden camps on the outskirts of walled suburbs so they can be there at sunrise to bring in the harvest.

The porn section is different. Concentrating on the fascinating story of Reuben Sturman, an Ohio businessman who for years not only ran the U.S. adult entertainment industry but was the industry, Schlosser details the evolution of pornography from a shady business with links to organized crime into a mainstream trade. Porn, in a sense, represents the black market gone legit. But, like marijuana and migrant labour, it's a large piece of the American economic pie that Washington and Wall Street have rarely been up front about. They know all three exist, they profit off them, they give the appearance of attempting to regulate and monitor them—but because of America's undeviating belief in the virtues of the so-called free market, you don't see Bush or the corporate world making decisions with the best interests of their constituents and consumers in mind.

"HOPEFULLY, BY THE END of this book, you'll realize that we *don't* have a free market," says Schlosser. "The free market is used to justify certain things. The hypocrisy is unbelievable. The free market is a myth. The government does intervene all the time.

But for whom? Don't get me started on the free market....

"I was hoping," he continues, "to the show the contradictions among people who believe the free market is sacred, that its workings reflect God. But what about the black market? It's ridiculous to put people in prison because of marijuana if you believe supply and demand are true reflections of human needs."

Schlosser's next book, which he hopes to finish writing by the new year, will be about America's prison system. "It feels like the next step," he says, "because the black market will lead you to prison." The big question it's asking is: How did the land of the free become the most prison-happy nation in the world? He sees *Fast Food Nation*, *Reefer Madness* and the next book as a trilogy. "I don't want to be grandiose about creating 'a record of our time,'" Schlosser says. "I'm a writer. I try to do research and investigative work, then write in a way that's clear and straightforward and easy to read. I'm trying to explore issues I think are important and trying to connect ordinary Americans to these issues. I think the connections are there."

"If you read these three books 20 years from now, hopefully they'll provide an alternative history of this period in America. But who knows? Sometimes after 20 years books suck." ☐

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Asperger helper

Lawrence Osborne ventures into the world of the "Mindblind" in *American Normal*

By PAUL MATWYCHUK

One of the most surreal scenes in Lawrence Osborne's book *American Normal*—and this book is packed with them—takes place in a classroom where a row of young boys are seated in front of a large chart full of simplified drawings of human faces. There's a picture of a smiling face, which is labelled "happy," a picture of a frowning one that's labelled "angry" and so on, and the boys are all hard at work memorizing which facial expression belongs with which emotion. The scene is surreal because rote memorization is the only way these boys will ever be able to associate a smile with happiness. They've all got Asperger Syndrome, a condition that's typically described as "a high-functioning form of autism," but as Osborne's fascinating study demonstrates, Asperger people display a perplexingly wide range of symptoms.

Perhaps the hallmark Asperger trait is a fundamental, Lt. Data-like inability to "read" people's faces or

pick up on the kind of intangible social cues most of us absorb instinctively. Temple Grandin, an intriguingly named Asperger woman, says mingling with her "neurotypical" friends and colleagues and trying to understand their behaviour makes her feel like "an anthropologist on Mars," a vivid phrase that writer Oliver Sacks adopted as the title of his 1995 book about autism. She even dislikes being touched, to the point where she adapted her couch into a "squeeze machine," a device with cozy, enveloping remote-controlled arms, so that she could be embraced without having to have a human being do it.

REVUE BOOKS

Grandin has a real lollapalooza of a job: she designs slaughterhouses. But in fact, it's typical of Asperger people (especially kids) to have narrow yet brilliant obsessions with oddball mechanical objects, or to be capable of amazing feats of memory or lightning-fast mathematical calculations. Osborne visits one Asperger child, for instance, who absolutely adores vacuum cleaners, to the point where his parents buy him a new one every birthday and Christmas—and the kid couldn't be happier. There's a New York folk hero named Darius McCollum who loved trains so much that he would repeatedly

don stolen uniforms and impersonate subway conductors and sometimes even take a turn at the wheel.

ON THE OTHER HAND, plenty of Asperger people are surprisingly adaptable and have been able to figure out society's rules well enough to get married, have children (many of whom inherit AS) and hold down successful careers. Most experts agree that eccentric Canadian pianist Glenn Gould had AS; Osborne interviews an amateur historian who's working on a book arguing that Thomas Jefferson had it too. There's speculation, not all of it terribly convincing, that people as diverse as Bill Gates, Béla Bartók, Ludwig Wittgenstein and Paul Robeson may also belong to the Asperger Hall of Fame. And *American Normal* derives a lot of its interest from Osborne's suspicion that, while he may not have full-blown AS himself, he certainly has enough peculiar Aspergerish traits to feel a deep kinship with the people he's profiling.

As Osborne travels across Canada and the U.S. interviewing Asperger families, visiting the Glenn Gould archives and attending Asperger conventions, he's powerless to resist his own compulsions. Every night, he insists on staying in a Red Roof Inn—even though he *knows* there are all sorts of motel chains that are much nicer and more affordable. And he literally can't go without watching *Iron Chef* on the motel TV at 11 p.m., a habit he's indulged so regularly that, to his great embarrassment, he's become an absolute encyclopedia of *Iron Chef* lore. He recalls his childhood

habit of "winding" himself around every lamppost on his path and then "unwinding" himself again, as if his intestines were wrapped around each pole, and confesses that he finds it hard to suppress the urge even as an adult.

Everybody these days is crazy. One of the book's funniest scenes occurs when Osborne meets a stranger in a hotel who overhears him talking about "AS" and says he's got AS himself—only after Osborne joins him for a late-night drink does he learn that his new friend actually has an equally bizarre ailment known as "Angelman Syndrome."

AMERICAN NORMAL IS FULL of these unexpected tangents and chance encounters as Osborne delves deeper and deeper into the Asperger subculture. (The book has been criticized by the medical establishment for its highly impressionistic and unscientific approach, but I think that's one of its great strengths—I like the way Osborne feels his way instinctively through his subject instead of setting out to prove some foreordained thesis statement.) His tone is always curious but respectful; you never feel as though he's holding up these people's oddities simply for the reader to gawk at them, but that he's honestly trying to understand how they perceive the world. Naturally, though, Osborne winds up learning more about how *he*

perceives it instead. As David Spicer, an Asperger poet tells him, "Those of us outside America Normal... could help the mainstream see itself for what it is, which it can't do most of the time. We're the canaries in the coalmine!" ☺

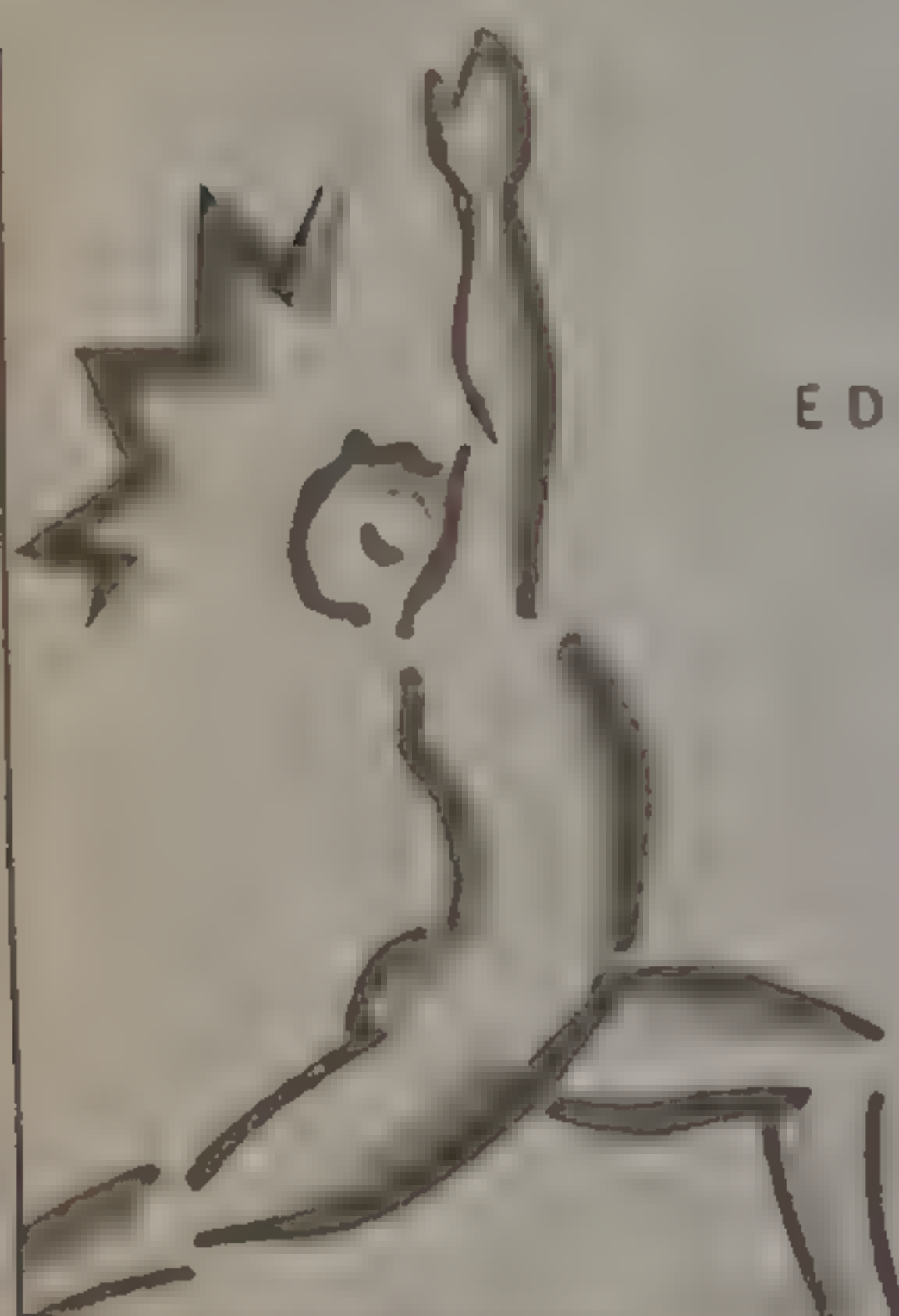
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Shorts shrift

How geeky can Adidas-style short shorts be when Hunter S. Thompson wears them?

BY JULIANN WILDING

shorts. Adidas kind of took over this style for a while, giving it their signature three stripes and producing them in a million different colour combinations; you might have even had to

STYLE

wear them in high school as part of your track uniform. If you went to high school in the '90s you probably hated wearing these little numbers, and everyone probably made fun of

you too (unless they were also a track geek)—but that's just because it was the '90s and we had bad taste back then. But we have good taste now, and American Apparel has catered to it by created a new, high-quality line of "Running Shorts," which come in loads of colours even more distinctive than Adidas's. My personal favourite: chocolate brown with a pale pink stripe.

MY LOVE AFFAIR with these shorts was only heightened when I saw a BBC documentary about Hunter S. Thompson circa 1978. Believe it or not, he was a handsome tiger back then, with strong, beautiful legs, and because this documentary was filmed in the summer, I was pleased to note that Dr. Thompson seemed to have a dresserful of these shorts, since he wore a different pair in practically every shot. Not only did this film make me fall in love with him all over again, but it also proved what I had long believed to be true: women aren't the only ones who look really good in short shorts.

So before you go thinking that baggy surf shorts hanging way below your knee is the only way to go, boys, take a cue from Hunter (and me) and grab a couple pairs of the pull-me-downs. It's hot out, they're comfortable and men's thighs are (sometimes) just as lovely to look at as girls' are. Try wearing them with a pair of low-cut Chucks—no sandals, please—and you may have to actually *run* to get away from all the girls who will be after you. You'll be thankful you were smart enough to be wearing proper running shorts at the time. ☺



(Clockwise from top) Hunter S. Thompson, short shorts

If you wait long enough for something, and you're patient and eager enough, eventually the heavens will hear your prayers and come through for you.

At least that's what apparently happened to my entreaties for short shorts to come back in style just in time for summer. I've been waiting for this to happen for so long that I'd even stopped wearing other kinds of shorts—I didn't want the short shorts to think I was cheating on them while they were away. Don't get me wrong—flareds are great, knee pants have their place, capris are cute, but none of them are quite as supreme, fresh or cheeky as the once-ubiquitous short short.

Let me define my terms right away, so as to avoid any confusion: the short short is a product of the '70s, typically worn while running or to roller skating championships. They come in soft fabrics, usually with a stripe down the side, and have only an elastic waistband—hence their alternative name, "pull me down"

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DISH WEEKLY

PREVIOUSLY REVIEWED RESTAURANTS

LEGEND	
Price per person, before tax and tip	
\$	— Less than \$10
\$\$	— \$10 to \$20
\$\$\$	— \$20 to \$30
\$\$\$\$	— \$30 and up

BLACK BULL STEAK AND PIZZA

16642-109 Avenue • 489-3344
Suffice it to say, I love pizza. The trick is finding a place that turns out a pie I'll approve of. So I went to Black Bull Steak and Pizza. I like my pizza crusty, which mine was, and it was broiled until the cheese turned bubbly, brown and crunchy—a nice alternative to the more traditional stringy and gooey. And they have anchovies. But heed my advice: order some fresh tomatoes as a topping to combat the sodium overload. **Average Price: \$-\$\$** (Reviewed 03/21/02)

BRIT'S FISH AND CHIPS

6940-77 Street • 485-1797
Brit's boasts authentic fish and chips, Bass beer on tap and what my friend calls the nicest people she's met since leaving the Yukon and Alaska. I was amazed by the spread: two and a half pieces of tender haddock and too many chips/onion rings to finish. It's as though I've been teleported back to a roadside pub on a damp, foggy evening in the British autumn. You'll find traditional English fare as well as a complete take-out menu filled with yummy choices. **Average Price: \$** (Reviewed 09/26/02)

BRUNO'S ITALIAN RESTAURANT

9914-89 Avenue • 433-8161
There are times when a low-key meal can be very satisfying. That's exactly what I got when I went solo (mio) to Bruno's Italian Restaurant, a quaint little room just off 99 Street. The compact menu, which lists only about 15 items, contains many interesting and different options. I chose the penne puttanesca (only \$5.95), which has olives, garlic and hot peppers in a tomato sauce. It was fantastic: spicy and delicious and I

mopped up every last drop with the crusty bread that came with the meal. Food is the focus here. **Average Price: \$-\$\$** (Reviewed 05/09/02)

CALABASH CAFÉ

10630-124 Street • 414-6625
The Calabash Café on 124 Street does a damn decent job with their take on Caribbean cuisine. The tiny dining area features colourful purple and orange accents, West Indian art and a cozy little couch dropped right in the middle of the floor. Their menu is to the point with a handful of traditional dishes like jerk chicken, rotis (the goat and potato curry choice looked awfully good the night we visited), Jamaican patties and Escovitch fish (pan-fried snapper with sautéed onions and a hot pepper vinaigrette). The bottom line is that it makes your belly happy and when that's the case you needn't worry about anything else. **Average Price: \$-\$\$** (Reviewed 06/20/02)

CHURROS KING

10152-82 Avenue • 989-1083
Veterans of the Old Strathcona food scene have probably been wondering just exactly what was going on with the Churros King, the tiny Latino grill on Whyte Ave just east of Calgary Trail. Well, a seemingly simple plan to renovate the restaurant turned into a nightmare that dragged out for months, with the place's doors closed all the while. "I thought it was a joke when Dad called and said we finally had the permit," says Volkart Caro. The beautiful touches throughout the expanded space are plucked right from the family's roots in Chile—the stucco archways, the lattice board across the ceiling with plastic grapes hanging down, the homemade kites hanging near the cash counter and the terra cotta-coloured roof tiles. They've added some wicked stuff to the menu, too, like pesco frito (deep-fried sole) and the mack daddy of all meat dishes, the Parrillas King, a barbecue for two served on a hot grill right at your

table, which would've been impossible in the old setup. It contains about a kilo of meat, including top sirloin beef, chorizo, chicken and pork, served with salad and *sopaipillas*, a Chilean bread for mopping up the goodies. **Average price: \$** (Reviewed 04/03/03)

DUNN'S FAMOUS DELI

4404 Calgary Trail North • 434-6415
I was in the mood for a decent sandwich and Dunn's—a Western arm of the original Montreal-based establishment that has been in operation for about 75 years—was looking good. The menu has a small selection of Jewish fare like latkes and blintzes, as well as some entrées and a lovely-sounding bagel and lox platter. And the price is right—everything is listed for about \$10. They are famous for those giant smoked meat sandwiches, and "quite tall" ones at that. At the very least I now know of another wicked spot for sandwiches. **Average Price: \$\$** (Reviewed 04/25/02)

EASTBOUND

11248-104 Avenue • 428-2448
I thoroughly enjoyed every part of my visit to Eastbound. The food fired me up—sushi-haters be damned. I have never seen such an impressive selection of sakes; they even offer sampler sets, which allow you to down small portions of four different varieties. With every dish, the presentation was top-notch. Eastbound is perhaps the most Westernized Japanese place I've ever been to, but food should be the first consideration anywhere you go. And I've got no beef at all with what the fish their kitchen cranks out. **Average Price: \$\$** (Reviewed 04/11/02)

FABIO'S PLACE

10625-51 Avenue • 434-5666
You remember Fabio, don't you? It came as no surprise that the clientele at Fabio's Place, on 51 Avenue by Southgate Mall, looked nothing like the long-haired Italian who graces the covers of cheesy paperbacks. Instead, I found a small group of local regulars eating pub food and drinking draft. The wings are great at Fabio's, and I haven't come across many good wing joints in Edmonton, so these ones surprised me. You have to love these little neighbourhood retreats where you can just pop in and talk bullshit with your fellow regulars over a game of stick, a draft and a meal. **Average Price: \$-\$\$** (Reviewed 05/16/02)

FIFE 'N' DEKEL

9114-51 Avenue • 436-9235
10646-170 Street • 489-6436
12028-149 Street • 454-5503
3464-99 Street (drive-thru location)
My views on apple pie have changed since I dropped by one of three Fife 'N' Dekel locations here in Edmonton—four, if you count the drive-thru on 99 Street. The café/deli makes a wicked version with sour cream in the filling and an exquisitely crunchy buttercrumb topping. This rich slice is easily the best apple pie I've ever had. Fife 'N' Dekel began selling only milkshakes, then added their famous pies; eventually the scope expanded to include a full array of lunch fare. Don't be surprised if the pies and sandwiches blow you away. **Average Price: \$** (Reviewed 05/30/02)

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FOGG 'N' SUDS (Sherwood Park)

2100 Premier Way • 464-2537

The hook? Beer. Fogg 'N' Suds—located in the Best Western Hotel at Millennium Place—has about 140 brews on the menu from all over the world. The place is big, with lots of wood and copper/brass accents, a main room and a lounge for those in search of a cozier atmosphere. As for the food, typical roadhouse fare makes up the meat of the stuff available. The food was of good quality and the choice of ales, lagers and any other type of beer you can think of was tremendous. If you're stuck in "The Park," Fogg 'N' Suds will certainly do. **Average Price: \$-\$\$** (Reviewed 03/28/02)

GINI'S RESTAURANT

10706-142 Street • 451-1169

When I walked into Gini's, a small French establishment and 14-year veteran of the Edmonton dining scene, I was hoping for a nice place to enjoy a celebratory lunch. And Gini's was certainly it. The restaurant is classy, highlighted by white tablecloths, salmon-coloured walls and Monet reprints, and the waitstaff made my girlfriend and I feel right at home despite my embarrassingly casual wardrobe. The food is interesting and light. But make sure your threads are neatly pressed and try calling ahead, because there weren't many available tables in the place the day we dropped by. **Average Price: \$\$\$-\$\$\$** (Reviewed 03/07/02)

GRUB MED RISTORANTE

17 Fairway Drive • 436-1988

Not only is the food great and plentiful at Grub Med Ristorante, but this fine Greek establishment also provides live entertainment in the form of a kinky-haired and beautiful exotic belly dancer who works the room for about half an hour. We ordered Grub Med's *mezé* option: a sampling of a variety of Greek dishes that ranged from excellent apps to a delicious main course for \$21.95 per stooge. It didn't seem like much food was being brought out at the time, but all of us were stuffed by the end, and I think that says it all. **Average Price: \$\$\$-\$\$\$** (Reviewed 05/02/02)

HIGH VOLTAGE FOOD

AND COFFEE BAR

10387-63 Ave • 437-3202

It's off the beaten path in the sense that you might not think to stop there—seeing as you're likely driving past it in a car. But High Voltage is a gem, serving the best assortment of donairs you'll find on the south side. Traditional Greek, blue cheese, jerk—they're just some of the styles on the menu, in addition to a wide assortment of cold cut sandwiches, Greek specialties and vegetarian fare like spanakopita or falafel. The Chicago gyros is a must. If you haven't eaten in a few days, order the high voltage size. **Average Price: \$** (Reviewed 03/20/03)

HONEST MUR'S BAR AND GRILL

8937-82 Avenue • 463-6397

This atmospheric Bonnie Doon pub is well worth seeking out—honest! The charm of this place is that everyone is welcome. Besides, the football paraphernalia tacked all over the walls is an

unmistakable tipoff that you're not going to have to grab a blazer out of the back of the car. Just the way I like it. I'm told that the burgers are all the rage at this joint. They even have a cafeteria-style hamburger on the menu. Honest Mur's also serves breakfast on the weekends and according to some friends of my friend Colin, it's a great spread. **Average Price: \$-\$\$** (Reviewed 12/12/02)

KRUA WILAI

9940-106 Street • 424-8308

In the downtown eatery Krua Wilai, I got to sample some of the better Thai food in icy Alberta. It was authentic indeed, though somewhat toned down in the spice department. Unlike we North Americans, Thais consider eating a group activity. No *à la carte* ordering or spacing out of courses here—in Thailand, you put all the dishes on the table at once and everyone enjoys. Krua Wilai offered me a true taste of Thailand. Sweet, sour, hot; it was wild. **Average Price: \$\$** (Reviewed 01/23/03)

THE MONGOLIE GRILL

10104-109 Street • 420-0037

The Mongolie Grill off Jasper Avenue will more than suffice when the barbarian in you requires sustenance. Head up to the raw buffet, take a bowl and load it up with whatever you fancy from a large variety of meats, seafood, veggies and sauces. A cook then takes it off your hands, weighs it and proceeds to prepare it for you before delivering it to your table a few minutes later. In terms of dollars and cents, you pay \$2.39 per 100 grams of raw ingredients, so each of our plates came to about \$12 and change. But beware: you're essentially choosing everything that will go into your own dish—so if it sucks, you can only blame yourself. **Average Price: \$\$** (Reviewed 06/27/02)

MOTORAUNT

12406-66 Street • 477-8797

It took mere moments for my buddy and I to decide what we would select from Motoraut's tiny menu—the Monster Burger, two whole friggin' pounds of beef at a steep but seemingly reasonable price of \$13.95. Ever get one of those round loaves of bread that are about a foot in diameter? Well, that was the bun. As far as burgers go, the Monster is pretty standard: a charbroiled patty and ultra-fresh toppings. The Motoraut is a massive double-decker motor home complete with velvety red accents. It's truly a fun experience—one that people have apparently been enjoying for almost two full decades. **Average Price: \$-\$\$** (Reviewed 08/01/02)

PADMANADI

10626-97 Street • 428-8899

What's a hungry vegetarian to do? We drove into the belly of the beast—97 Street—and sauntered into the couple-month-old Padmanadi Vegetarian Restaurant ready for a surprise. Ordering was easy: we picked the dinner for four, an incredible deal at \$48. And that wee price tag hardly prepared us for the bounty of food that came our way. Everything was perfect. Padmanadi serves a wide range of Asian styles, concentrating on Indonesian and Taiwanese-accented dishes. It's completely vegan and moreover follows the Buddhist belief of eschewing all garlic and onion. Even without these so-called culinary essentials, the flavours were alive. **Average Price: \$\$** (Reviewed 01/16/03)

LA PIAZZA

10458B Whyte Avenue • 433-3512

I tend to make bad decisions. But I did make one good decision: I went to La Piazza on Whyte Ave to grab a quick bite. This clean, quaint café has been kickin' around for a couple of years now but it seems like they are moving from a casual counter service to a more common sit-down service style. You'll find a full menu containing a list of your usual Italian goodies like bruschetta, focaccia sandwiches, pastas and thin-crust pizzas. But be forewarned: the café doesn't serve gelato in the winter. **Average Price: \$** (Reviewed 02/13/03)

PUB 1905

10171 Saskatchewan Drive • 431-1717

There's definitely a sporting flavour in Pub 1905 (the old Ritchie Mill restaurant). Yeah, they still have the old stone walls, but it's amazing how a few strategically placed hockey jerseys can change a restaurant's theme. And the mood is further lightened by pictures of Canadian celebrities (Michael J. Fox, Leslie Nielsen, John Candy and even a print of Rush's *Moving Pictures*) strewn across the walls. They may have changed over to a pub theme, but the food has flair. Despite the changeover, there's still a special on mussels. Our big bowl, done in a tasty coconut curry cream sauce, was delicious. They were large, plump suckers and the half-price deal of just \$5 was certainly okay with the woman and me. We also tried the black tiger prawns in Cajun butter, an appetizer-sized spinach salad and something called a gourmet stuffer, a huge baked potato topped with your choice of special sauce. **Average price: \$** (Reviewed 04/10/03)

RATT (ROOM AT THE TOP)

7th Floor, SUB (U of A) • 492-2153

Beautifully located on the top floor of the Students' Union Building, RATT offers a spectacular 270-degree view of the city. The menu offers the usual bar-friendly but student-priced choices, each under five bucks—chicken club sandwiches, veggie wraps and BLTs. With such friendly service and an affordably diverse menu, it's small wonder that RATT is a favourite not only with students but with professors seeking an up-close dose of true campus spirit as well. There are few better places to rekindle those old-time school stories or simply hang with your buddies as you munch on nachos, down a beer and enjoy a lordly view of the city below you. **Average Price: \$** (Reviewed 09/05/02)

RED OX INN

9420-91 St • 465-5727

You either know the Red Ox or you don't—and from my understanding, if you're an Edmontonian with any genuine love for food, you're fully aware of this gem tucked away in the residential south side neighbourhood near Gallagher Park. A superior food experience is sensual by its very nature and not only was my nose happy, but my eyes were likewise when my basil crusted lamb chops were delivered. After a good while, my plate was completely void of any food. (Had I been home, I would've licked it for sure.) We sipped some more of the luxurious wine and eventually ordered something sweet—blueberry and white chocolate bread pudding with a warm *crème anglaise*. The food, the atmosphere, the well-timed service... all of it inspires awe in me, but what I think



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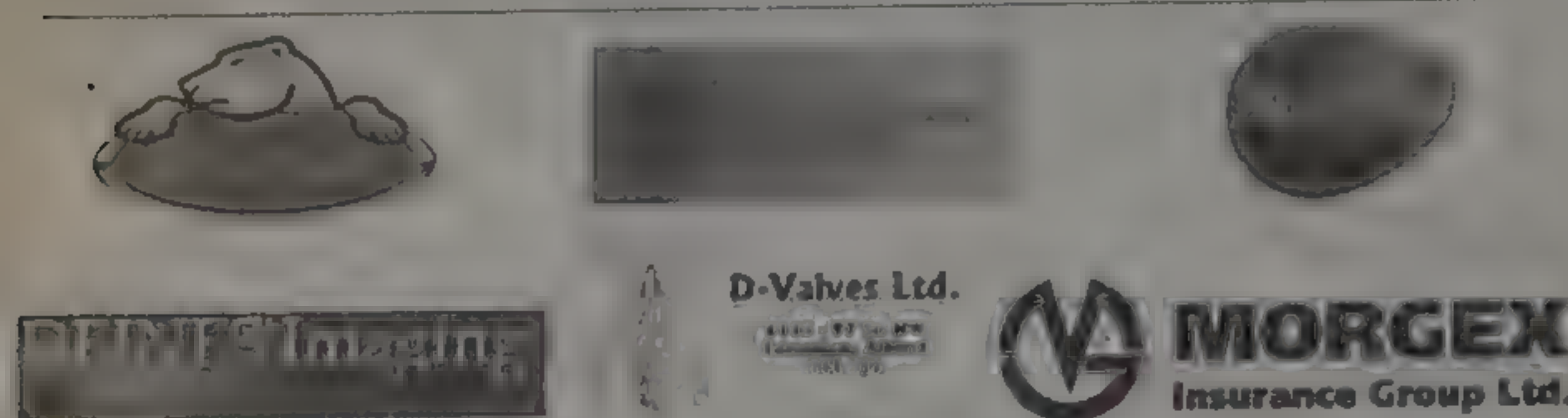
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DISH WEEKLY

best sums up a place like the Red Ox Inn is the incredible attention to detail, from the finely-crafted side dishes to the lovely prints on the orange-shaded walls. **Average Price: \$\$\$** (Reviewed 03/27/03)

REMEDY

8631-109 Street • 433-3096
Remedy is relaxed, authentic and off the beaten path of Whyte Ave both in geography and style. You could booze it up if you like or get a coffee if you're content to keep it civil. A couple of pool tables upstairs offer some entertainment. And of course, they always have a bunch of tasty things to snack on. The menu board has just a handful of items, like chili (vegetarian, too), sandwiches, salads and small dishes like hummus. To have a versatile little haunt like Remedy in my neighbourhood—again, away from Whyte—is a large comfort. **Average Price: \$** (Reviewed 11/14/02)

RICKY'S ALL DAY GRILL

10140-109 St • 421-7546
Ricky's—a western Canadian chain with a ton of outlets throughout B.C., Alberta and (I believe) Saskatchewan—serves a bevy of diner staples like liver and onions, Salisbury steak, burgers and sandwiches, but there are almost two full pages of brekkie food on the menu as well, and the cool thing is it's all available any time of the day. It's definitely a boon to the hungry diner, even if it throws a mighty big wrench into the selection process. Coffee cups are already on the tables (turned upside-down no less), and the seating consists mostly of booths. You half-expect Linda Lavin to walk up to take your order, but the Ricky's inner belly is new and clean, not beat-up and dingy like Mel's. It's like a new pair of glimmering white kicks—you need to scuff them up a bit... you know, work 'em in. They even offer shakes, so I order a chocolate one, the first time I've done so in a restaurant in years and years. The triple chorizo Benny was absolutely gargantuan, with three eggs and a mountain of home fries piled onto an extra-large red plate (heated, good for keeping the breakfast contents warm). **Average Price: \$\$** (Reviewed 05/29/03)

RIVERSIDE BISTRO

1 Thornton Court (99 Street & Jasper Avenue) • 423-9999
Summer buzzes and glorious views aren't the only reasons to visit the Riverside. Situated inside of Thornton Court Hotel, the place has been in operation since the fall of 2001. There's an immediate upscale feel as you walk through the cozy lounge and into a spacious room with gold high-lights, massive windows and nice wooden highbacked chairs. The food itself is a mix of the elegant and the casual and the clientele was similar to the menu—

diverse. As visually appealing as it was satisfying. **Average Price: \$\$\$** (Reviewed 02/14/02)

SAVOY LOUNGE

10401-82 Avenue • 438-0373
The owners of Savoy Lounge make no apologies for going upscale on a street where phrases like “\$2 hi-balls” and “happy hour” are part of the vernacular (slurred, of course). I've always been a proponent of good, affordable fare; therefore, I'm all the more impressed to find that Savoy's dinner plates run around \$12 and the tapas menu ranges from \$3 to \$9. Not everyone goes for this kind of intricate cuisine, but it's a rare thing to see such a selection in a lounge, let alone at prices you can stomach. **Average Price: \$\$\$** (Reviewed 10/17/02)

TEDDY'S

11361 Jasper Avenue • 488-0984
Steve gives me the lowdown on Teddy's, seeing as he's indulged in his fair share of red meat there himself. The restaurant/lounge sports an interior that would kill Martha Stewart with one glance—not that there'd be anything wrong with that. But ah, beer, steaks and gambling. Does it get any better? The steaks are big and you can slice through them like butter. Walking out of Teddy's, I felt sleepy but happy. **Average Price: \$\$\$** (Reviewed 01/10/02)

THREE MUSKATEERS

FRENCH CATERIE

10416-82 Ave • 437-4329
“The cuisine of cowardice,” remarks Steve as we walk in to grab a bite. “I wonder what they'd say if I asked for freedom fries?” In fact, we order a couple of Fin du Monde beers (from Quebec) and scan through the brunch menu. I quickly fall in love with this brew, which is murky and looks like a frothy mango juice but boasts a great sweet taste—amazing considering that it's nine per cent alcohol. Exceptional flavour and a high alcohol content—that's a dangerous mix on a sunny day. After a scan of the menu, Steve makes his decision. “I don't know what it is,” he says, “but I'm getting the gallette Canadienne.” Myself, I can't stray away from the eggs Benedict, especially when the Hollandaise sauce is homemade, unlike the handy Knorr packets I use in my own kitchen. Steve's gallette is a whole-wheat crepe stuffed with smoked salmon, sour cream and capers and topped with a pink seafood purée. He takes care of the entire thing so I'm guessing it's good. My eggs Benny are sensational. I'm certainly pleased with the buttery Hollandaise, but the thick, juicy back bacon makes the dish even better. The home fries could've been a little crispier, but still, it's the best Benedict I've had, which is saying a lot.

I've tried many. **Average Price: \$\$** (Reviewed 04/24/03)

TOKYO EXPRESS

Various locations

Edmontonian Cathy Luke digs her sushi. The only problem is that her busy lifestyle made it difficult to make regular stops at all her favourite local haunts. What she (and people like her) needed was a quick answer to that craving—so she opened up Tokyo Express. How's that for problem-solving? The Hong Kong-born Luke, along with her sushi chef brothers Steve and William, debuted Tokyo Express five years ago at WEM and now the family owns seven River City locations, including the groundbreaking drive-thru down on 23rd Ave, a first in the Great White North. “I am a sushi lover,” Luke says. “I thought that there should be a place where you can grab it quick, with good quality and reasonable prices. “That's how we started.” Well, I've now run the gamut at Tokyo Express. In four days, I made three visits to two different locations, sampling a wide selection of what the homegrown chain had to offer. My stomach was rumbling by about noon so I went to one of their two mall locations to enjoy a massive rice bowl—the teriyaki chicken, to be exact. For \$4.95, you get a hearty dish loaded with rice, julienned carrots, cucumbers and a breaded piece of chicken, slathered in the teriyaki and topped with sesame seeds. On Saturday, we ordered the udon noodle soup, a single dynamite roll and rainbow rolls. Oh, and green tea. The udon was wicked, a generous helping of broth loaded with the thick four-sided noodles, crab, a breaded pork cutlet, sweet tofu, fish cake slices, green onion and a big, deep-fried shrimp. Monday, I tried the assorted sushi combo and took advantage of the add-on, \$1.99 for miso soup and green tea ice cream. So there you go – three trips in four days, at a total cost of about \$30. Try and scout out four decent, healthy meals for that much dough. **Average Price: \$** (Reviewed 05/01/03)

ZIVELI RESTAURANT

12202 Jasper Avenue • 453-3912
Everybody was eager to partake in a serious night of indulgence and the traditional taverna surroundings in Ziveli Restaurant—grapevines, stone walls, colourful tablecloths and a refreshingly exotic waitstaff—only added to our fervour. We concluded that the mezé option—a sampling of numerous dishes for \$22.95 per person—is the way to go. Dips, pita and Greek salad make up the initial course. Then the lamb comes and all's right with the world. A Greek coffee and shot of ouzo provide a lovely finish to a damn big feast. It's amazing. **Average Price: \$\$\$** (Reviewed 10/03/02)

ZODIAC RESTAURANT

10412-63 Avenue • 435-5153
So a friend tells me that I can get pudding at Zodiac down on 63 Ave. That's perfect. I grab a seat at the diner-style Canadian/Chinese restaurant and order the pork chops (because pudding is included in the price of the entrée). The food was good. They have a diverse selection of traditional Chinese food as well as the more common foods served right here at home. Of course, best of all was the pudding. I slugged back the creamy dessert and it felt like there was a cool, refreshing party in my mouth. **Average Price: \$\$** (Reviewed 01/31/02)

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Sunflower superman

Spitz tycoon Tom Droog feels the need for seeds

By DAVID DICENZO

One of the main reasons Tom Droog got into the sunflower seed business was to avoid hassles. You see, hassles are a regular part of life when you have to deal with the Canadian Wheat Board. When the Holland-born farmer made the move to Alberta more than 20 years ago, he was heavy into wheat, sunflowers and flax, but Droog needed a change thanks to the constant misery imposed by the feds.

"I figured there had to be a better way to make a living," the funny Dutchman says, recalling the irritation he and his wife Emmy faced in the early '80s. "But sunflowers were totally outside of the government's reach.

"I said, 'Let's do it.'"

Droog, who combines the colourful personality of Goldmember with the entrepreneurial spirit of Donald Trump, envisioned running a simple, small operation when he and Emmy set up shop near Bow Island. But Alberta Sunflower Seeds Ltd. really started taking off when the Spitz division was created. Now to anyone who's chomped on seeds during a ballgame (I personally like to throw a large handful in my mouth, suck up all the flavour and then one by one, move them over to the empty side for opening—no hands necessary), you know that "spits" is a generic reference to the product itself. "Hey, pass over the spits," you might say. Or, "Geez, take it easy on that bag o' spits." You get the idea. Droog, being the smart man he is, jumped all over it and registered the name for his own product—one of several strokes of genius he's had since sunflowers came to rule his life.

"I'll call them what people call them," is his pragmatic response to how the name came to be.

So as the '80s drew to a close, Spitz was born. One key component was the acquisition of a huge roaster, which Droog scouted out down in the United States. He was taught exactly how to use the beast, which is capable of roasting 250 pounds of sunflower seeds at once. In time, he added more and more roasters—nowadays, with eight of the machines in its arsenal, the company can churn out a staggering 100,000 pounds of seeds in a single 10-hour shift.

FOOD

Originally, the product came in three flavours (salted, seasoned and barbecue), but that number has since expanded to seven, with dill being the latest addition to the tasty family. (Dill, along with seasoned, happen to be the boss's faves.) Droog believes the salted variety will eventually die off but it was the barbecue that he says "everybody was talking about."

The product was already ridiculously popular because of the variety of flavours and the size and quality of the seeds (not to mention the fact

that they contained less salt), but the packaging may have been Droog's masterstroke. "I wanted resealable bags," he says. "I went around to different companies and they said, 'You're nuts.'"

THEY WERE RIGHT, but in a good way. Droog stuck to his guns and revolutionized the sunflower seed business, especially here in Canada. The mom and pop shop he opened with Emily has evolved into a massive operation, with seeds grown on thousands of acres of land, all by local farmers contracted out by Alberta Sunflower Seeds. The company itself has 25 employees, another 15 on the Spitz Sales Inc. side and 115 independently driven trucks that ship the products to about 22,000 different stores throughout Canada every week. That's volume, eh? Spitz are also feverishly gobbled up by the Toronto Blue Jays (what the hell's gotten into them lately, by the way?) and the 2001 World Series-winning Arizona Diamondbacks, though Spitz's involvement with Major League Baseball is more for image than the bottom line. Their list of accolades is equally impressive; Alberta Sunflower Seeds has been the recipient of several awards, including Exporter of the Year (2000), Chamber of Commerce Small Business of the Year (2000), Volunteer of the Year (2000) and one of the 50 Best Managed Private Companies in Canada for innovative business practices (1996, 1997 and 1998).

It's a cool story, one that might not have unfolded if Droog hadn't been so relentless. In romance, that is, not business. Though Tom and Emmy lived a mere six miles away from each other back in their native Holland, the two didn't meet until their paths crossed in London, Ontario. After they became a couple, Droog had to sell the idea of making the move to Alberta.

"It took a month of smooth talking," he says. ☺



Edmonton's own
Paris of the
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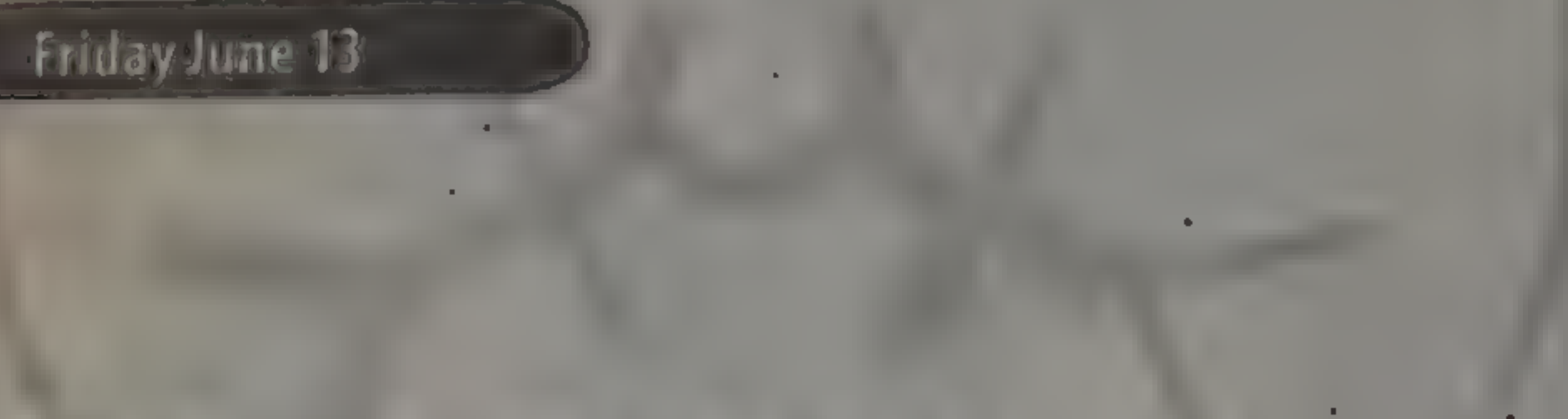
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MUSIC

Newsted on the block



Ex-Metallica bassist does double duty with Ozzy and Voivod

BY STEVEN SANDOR

After deciding to leave the biggest heavy metal band of all time, Jason Newsted considered how he would deal with a life now devoid of worldwide tours and a hectic recording schedule.

But within months of his highly-publicized 2001 announcement that he was leaving Metallica, the band he played bass for since the release of 1988's *...And Justice For All*, Newsted was busier than ever. Now, the same week that his former bandmates will release their new album *St. Anger*, Newsted will do double duty on stages across Canada. Not only is he the new bass player for Ozzy Osbourne's touring band, but he's also the new regular bassist for Quebec speed-metal legends Voivod, who are opening up every date on Ozzy's Canadian tour.

"I was supposed to have retired two and a half years ago, but now I am busier than I have ever been," laughs Newsted over the phone from Los Angeles, only minutes after leaving an Ozzy rehearsal session.

Newsted's interview is punctuated by bursts of laughter; even over the telephone, it's easy to tell that he's at peace with his decision to leave Metallica behind and join forces with a cult Canadian band he's idolized since the '80s, when he was playing with an American metal



act called Flotsam and Jetsam. "We were both on the *Metal Massacre* compilation that Metal Blade put out back in 1984," Newsted says. "That record really introduced Flotsam and Jetsam and Voivod to the world. And Metallica, too—they were on that compilation. And then I knew Voivod because they were a band that we were competing with. We were competitive over getting studios and even trying to get the

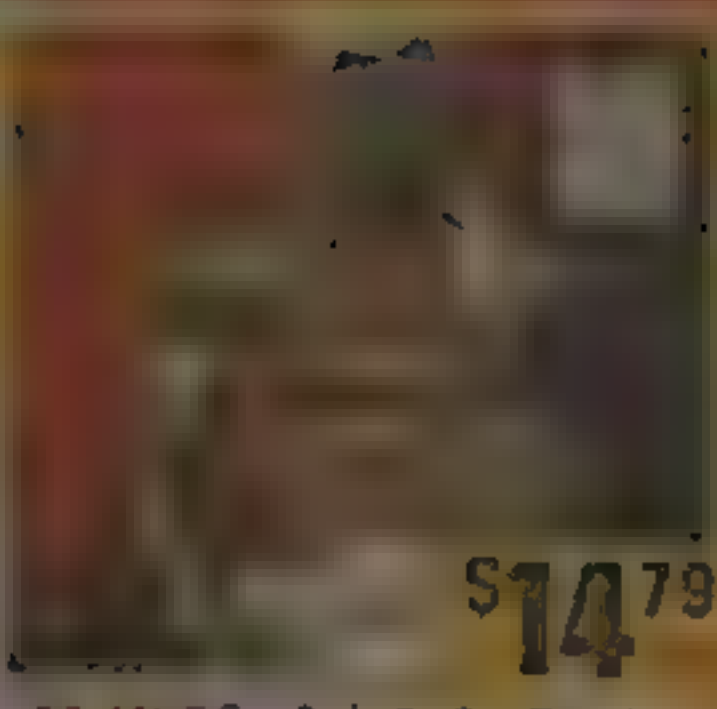
same shows. But there was always a respect for them."

Newsted makes his first official appearance as a Voivod member (alongside vocalist Denis "Snake" Belanger, guitarist Denis "Piggy" D'Amour and drummer Michel "Away" Langevin) on their new self-titled release, the band's 13th album. The new record serves not only as an initiation for Newsted, but also as a reunion for Voivod—Belanger has returned to the fold after an eight-year absence. That's a key reason why the new album resonates with the classic themes of Voivod's revered past albums: the importance of personal accountability in a world gone mad, the need to embrace science over religion and dire warnings of environmental chaos and technocracy.

"I think now that Snake has been through his disengagement with the band, that he's had the chance to look at all the anguish and mental challenges he's gone through while he was gone, that was the substance

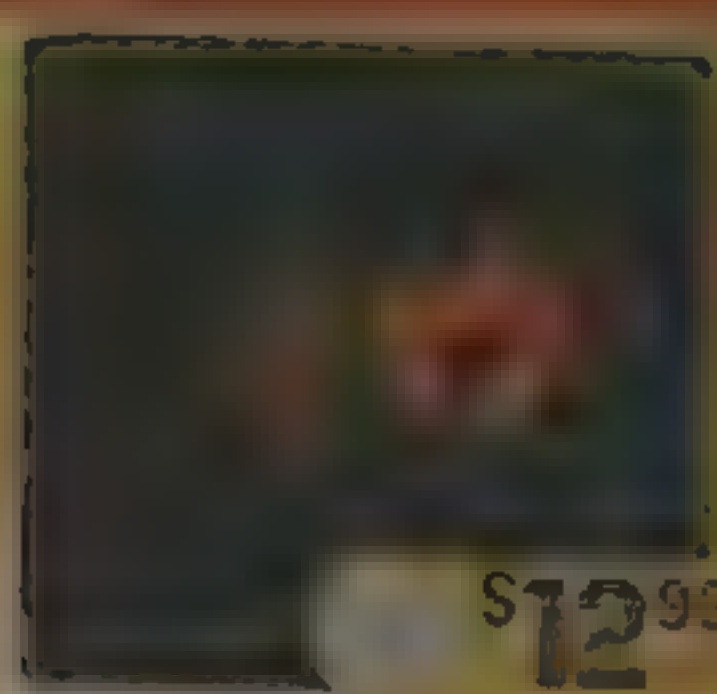
SEE PAGE 30

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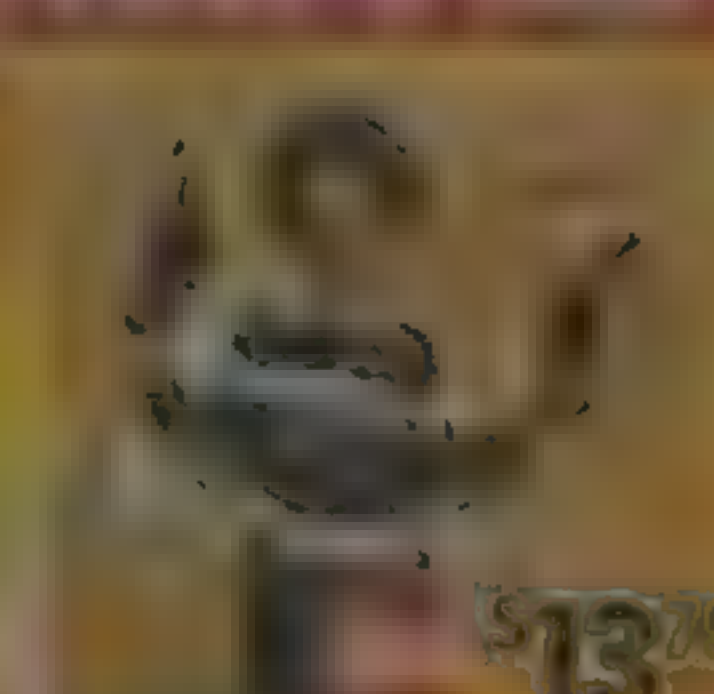
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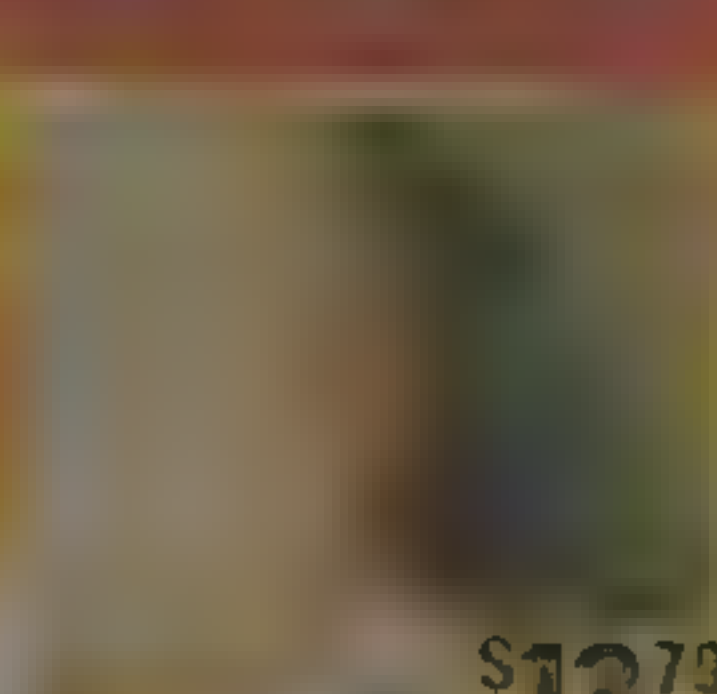
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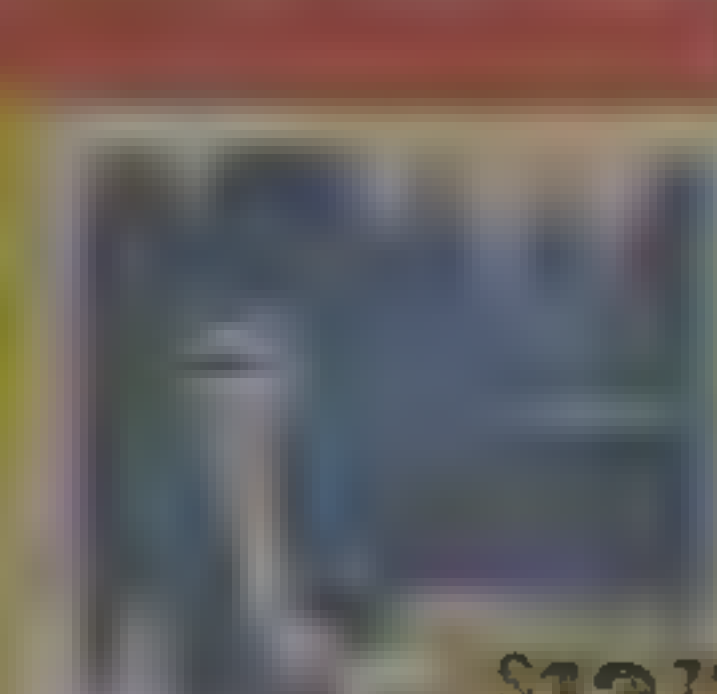
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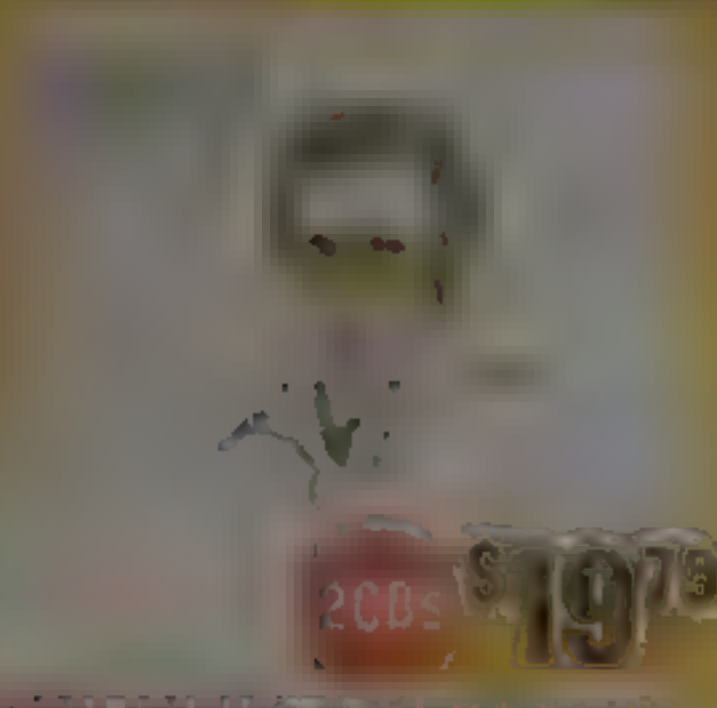


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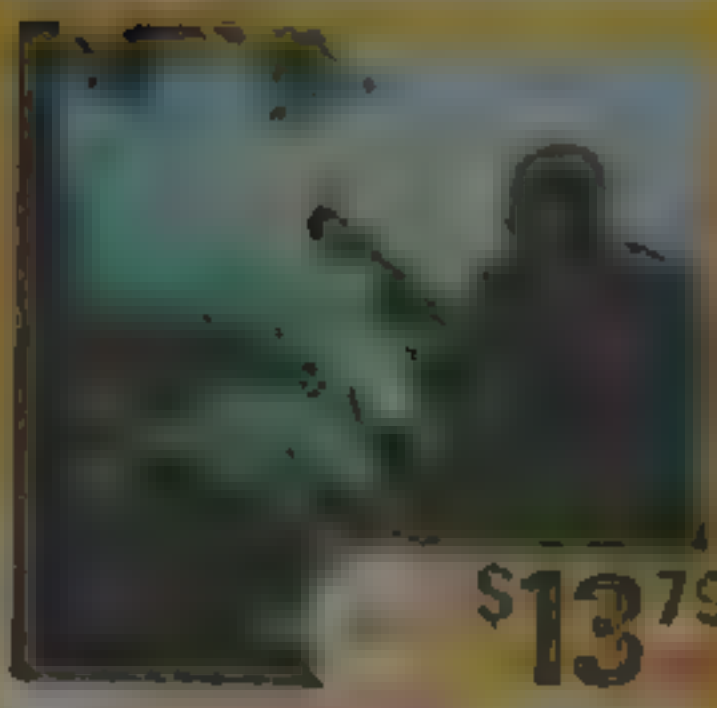
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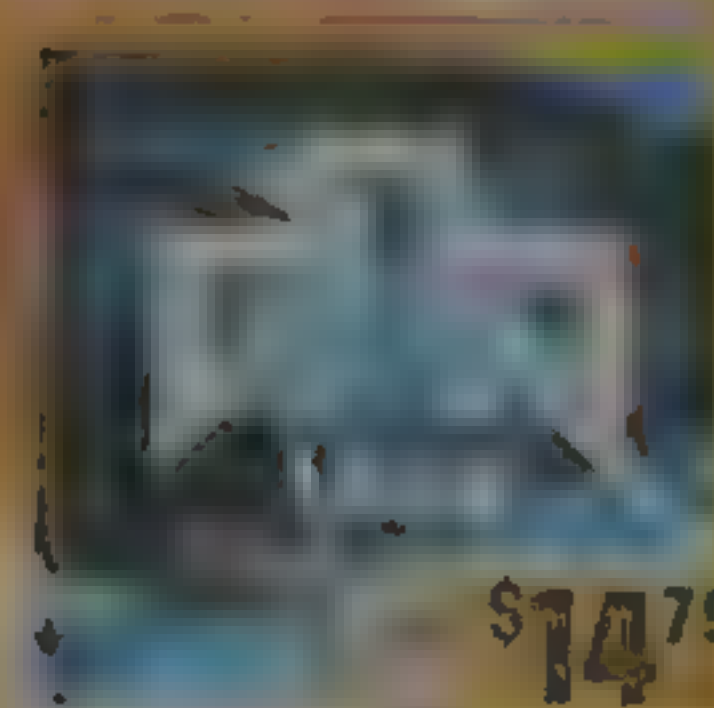
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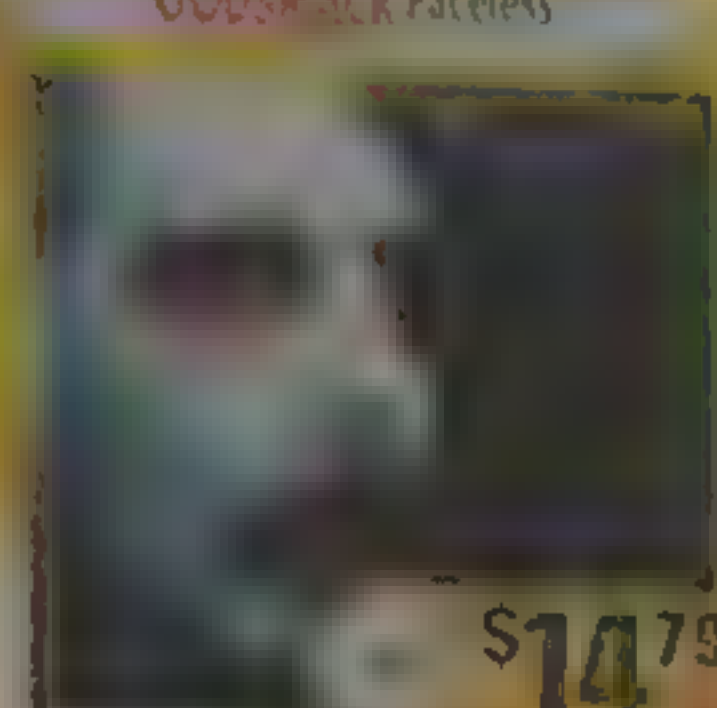
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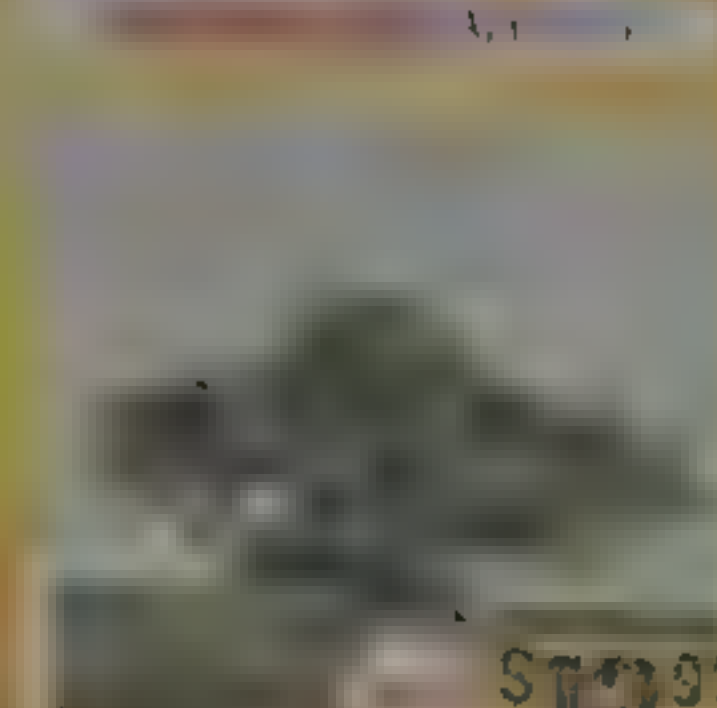
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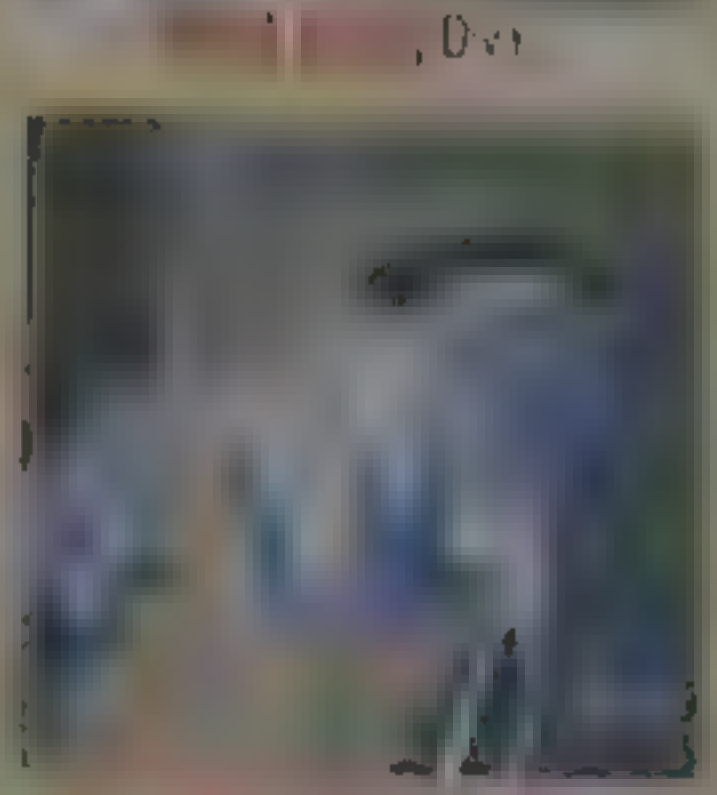
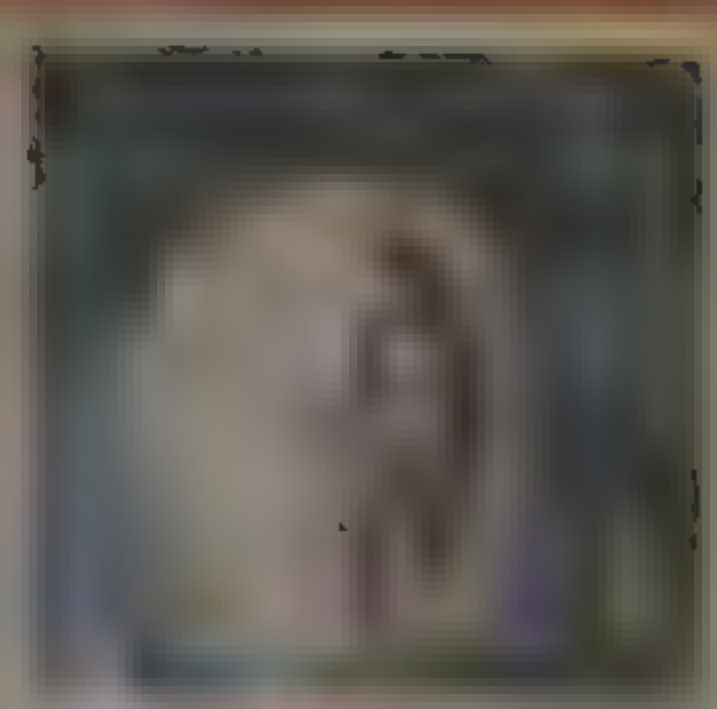
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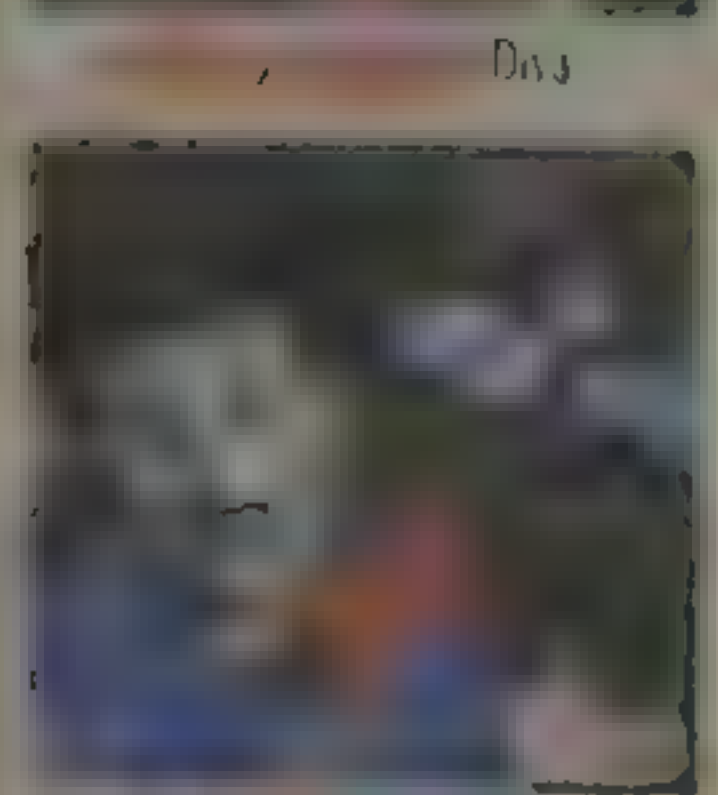
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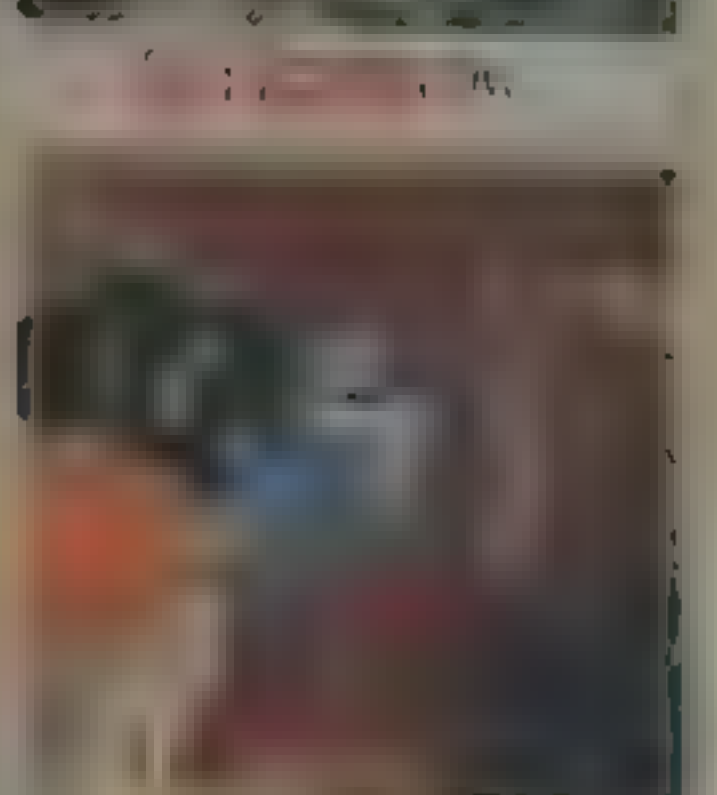
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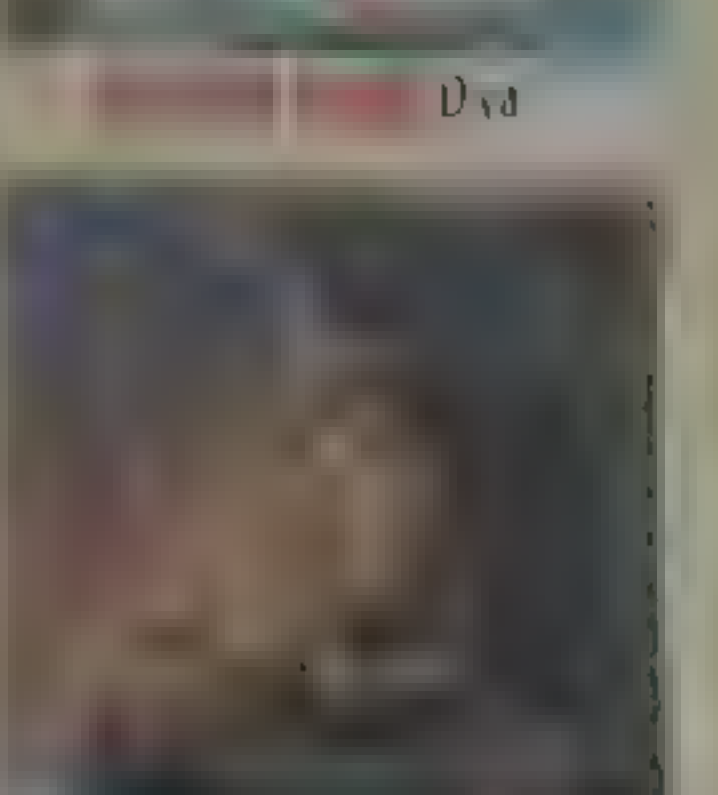
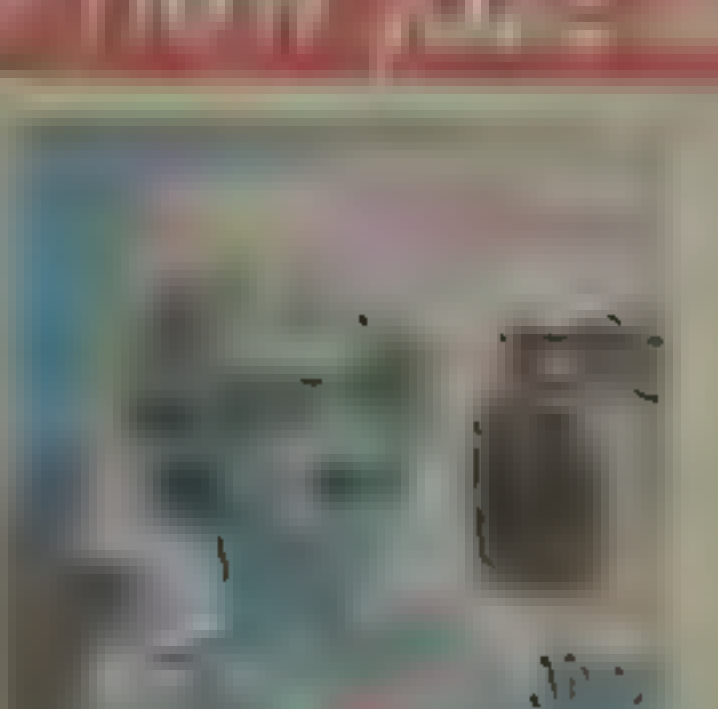
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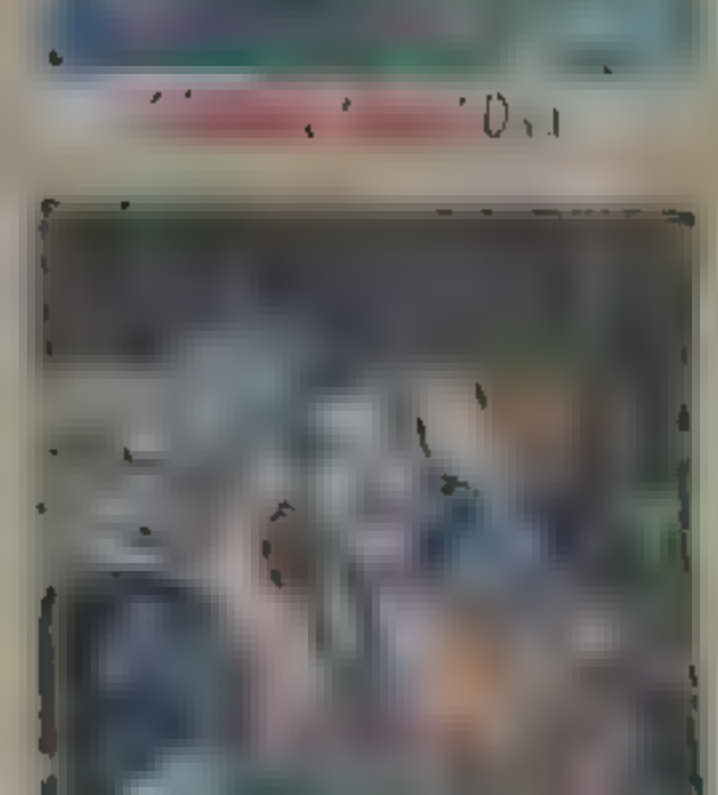
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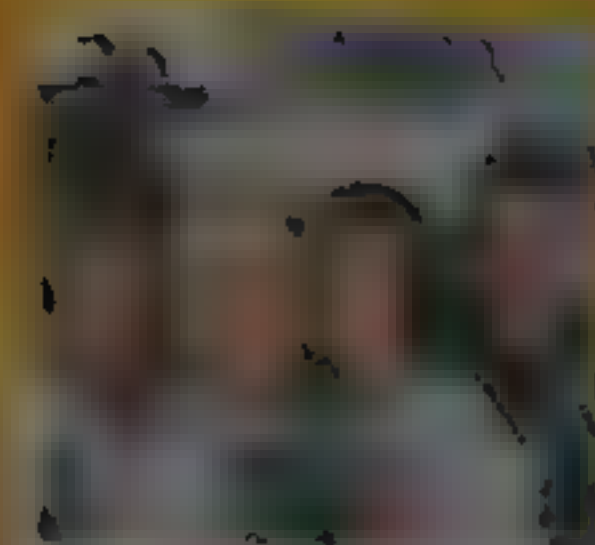


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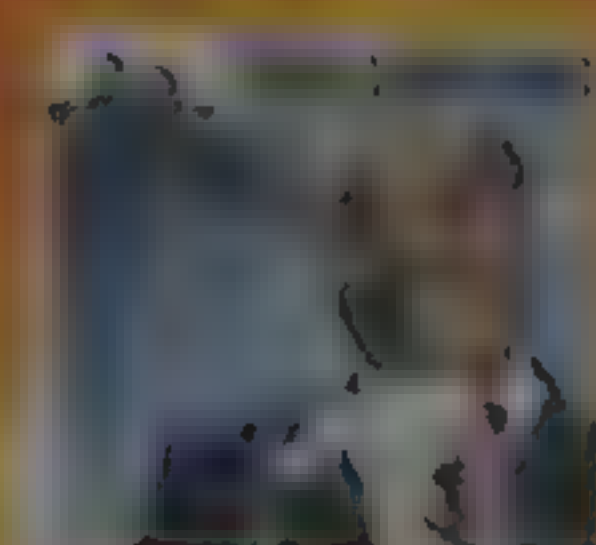


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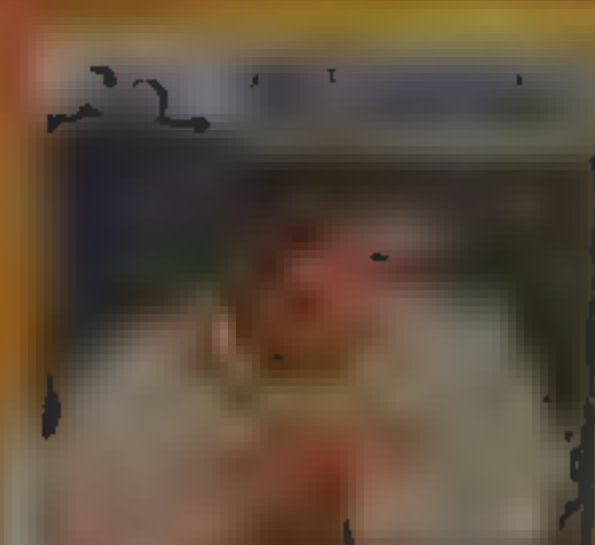
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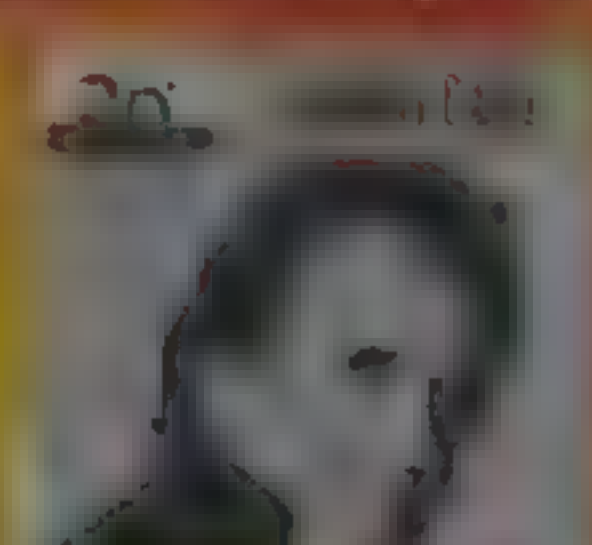
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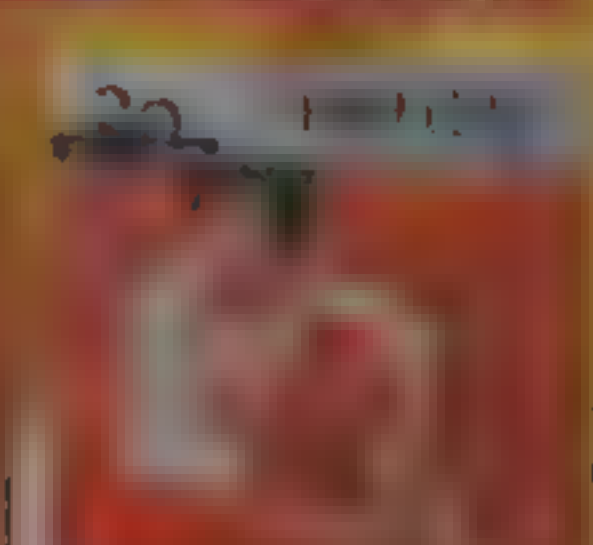
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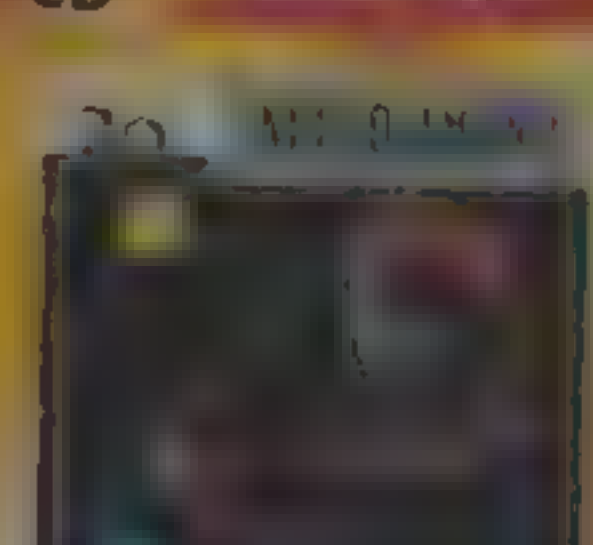
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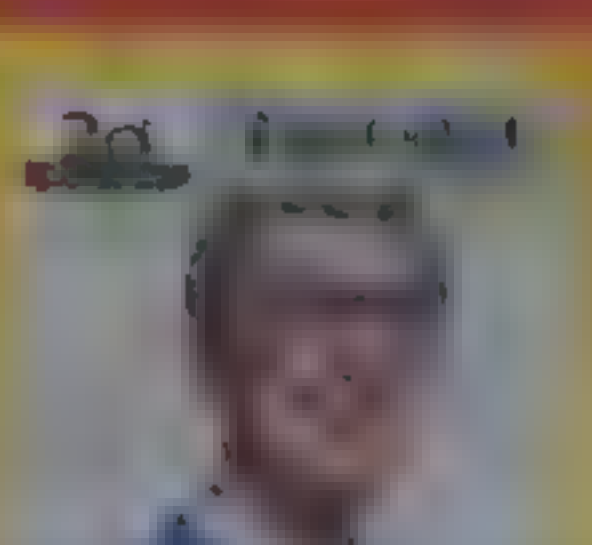
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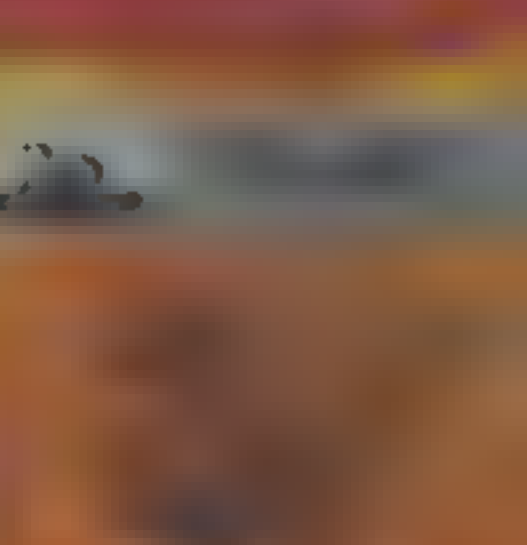
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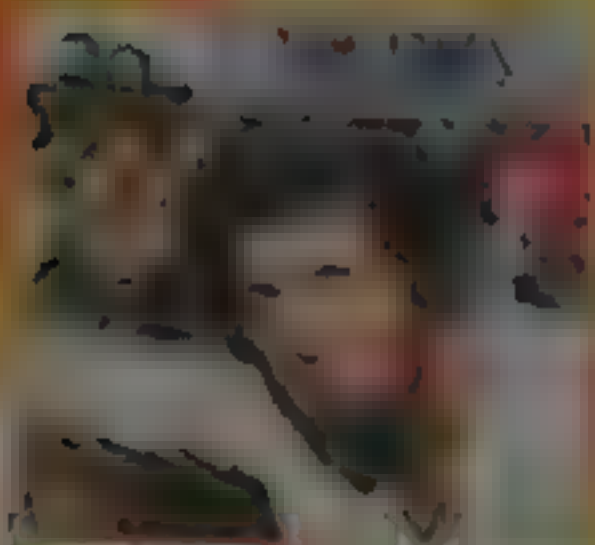
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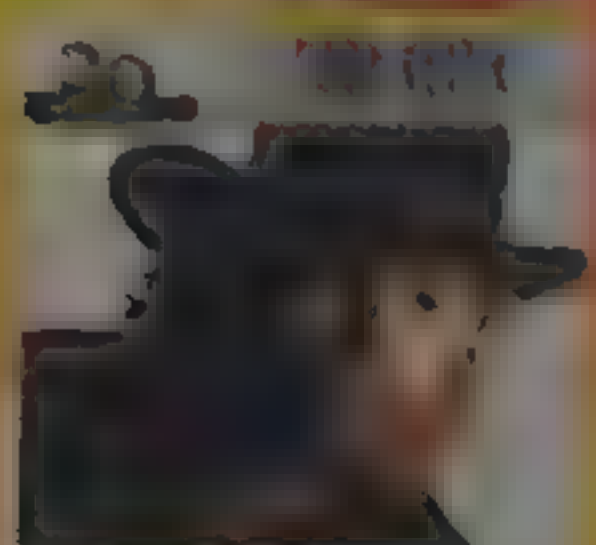
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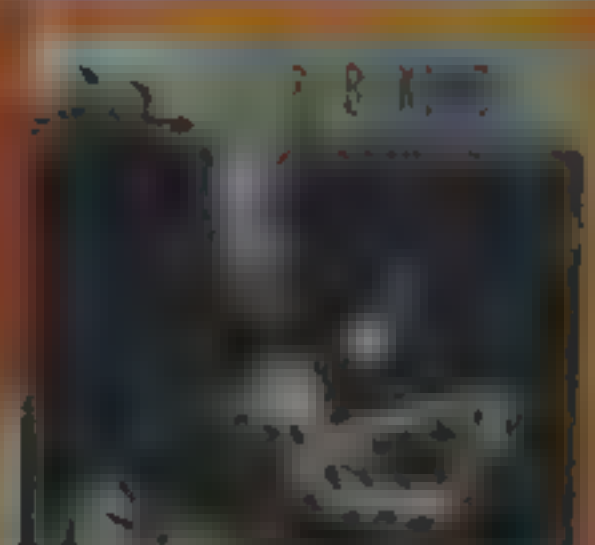
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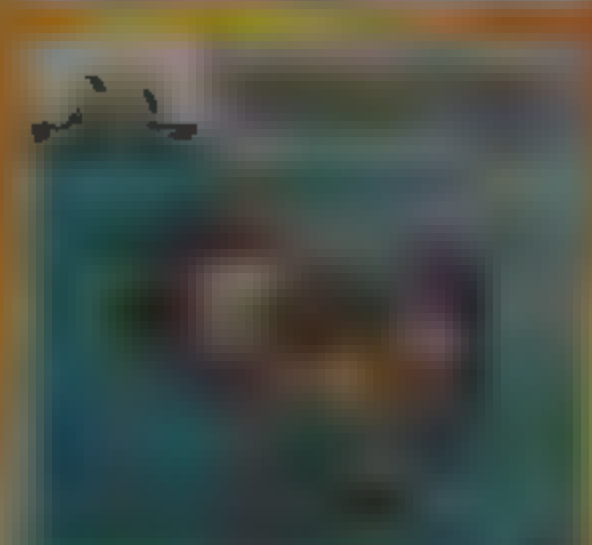
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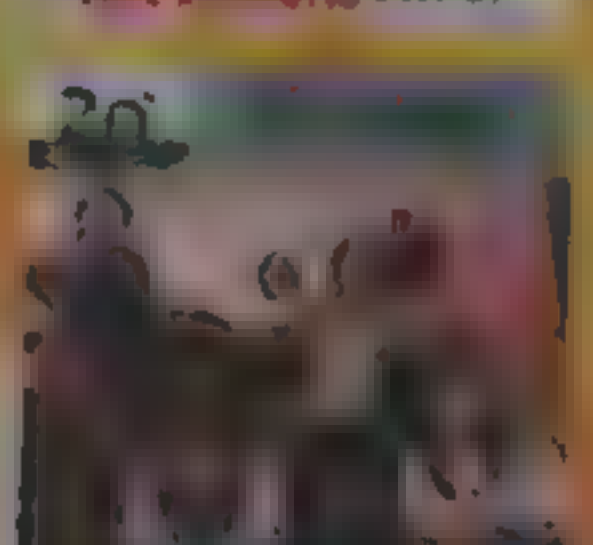
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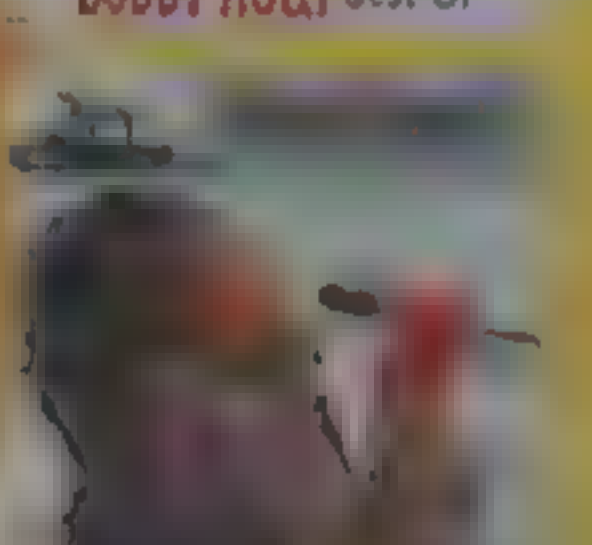
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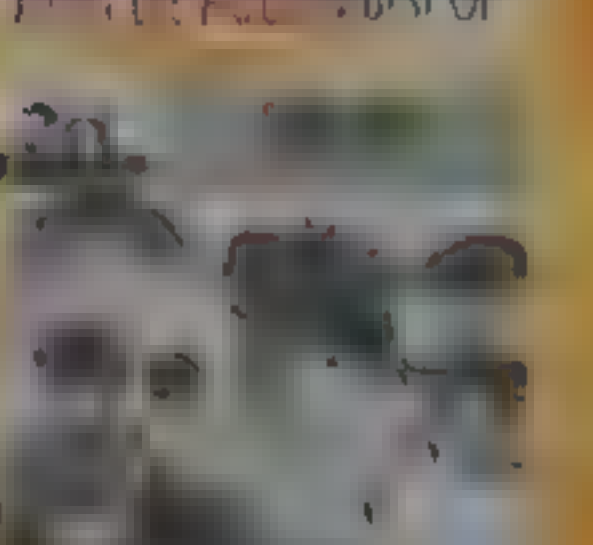
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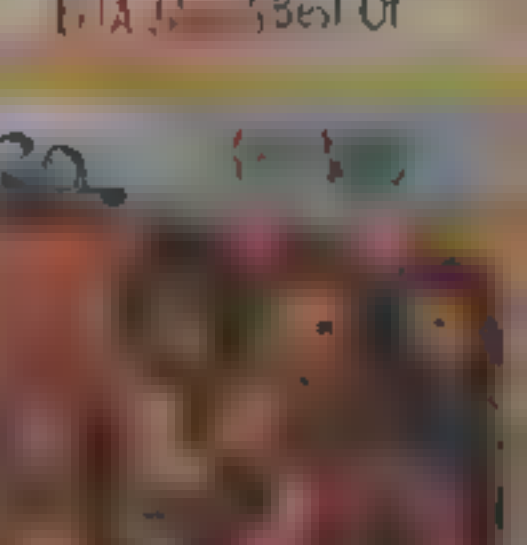
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MUSIC



music notes

By PHIL DUPERRON

This year's Model

Dead Model Shoot • With the Lost Action Heroes • Sidetrack Café •
Thu, June 5 Vancouver's Dead Model Shoot released a self-titled EP in '98 that spent more than a year in the top five on HMV's independent release chart. But instead of touring the country in support of it, the band decided to play it safe and shore up their local following.

"We just got a little paranoid about making sure we did as much around

here as we could," says singer/guitarist Cameron Hartl. "Vancouver feels like a bit of a fickle city as far as building up a following without radio play. And so I think [we] ended up feeling like we were just gonna keep recycling what we were doing here, so we tried to really build something in Vancouver rather than go elsewhere. Whereas now we're just going, 'Forget it. Let's go elsewhere.' We do okay here, but we realized you have to expand that and just take the risks anyway."

Dead Model Shoot was formed in 1996 by Hartl and bassist/singer Troy Zak, who were bound together by a mutual appreciation of '80s Britpop. They've gone through a few drummers over the years, but Jordan Pratt (ex-Mystery Machine) has settled behind the kit for the group's first tour.

Hartl up listening to a completely different style of music than what he's ended up creating with DMS. "I've always been a metal or punk guitar player mixed with some funk and fusion

sort of vibe," he says. "But I realized that the music that really spoke to me as a singer, as a lyricist and everything like that, was the Smiths, the Cure, Depeche Mode and all that kind of stuff."

Once content to write smooth-sounding pop songs like their idols, the band has started to take on a harder edge. "I like working with a dirtier tone right now," says Hartl. "I think we were a bit safe at first and now I'd like to get back to not being afraid to crank up the gain and to go full-out."

While Hartl often finds himself defending his love of '80s music—an era not exactly associated with musical integrity—he makes a passionate case. "The thing I loved about the '80s," he says, "is that even with the radio pop music that was going on at the time, there was diversity and musicians who had chops in different styles." He points to bands like Duran Duran and Culture Club, who managed to incorporate all sorts of musical elements into their super-catchy pop sound. "Bands

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don't do that anymore," he points out. "They latch onto one sound and then that's it. They don't explore or look for diverse styles. I'm not really hearing any bands right now that I'm really blown away by—buying the album, listening to it all the way through and just getting into it really deeply. I don't know if that's me or the artists. I just know that it's not happening for me and I'd love to be able to deliver that."

Orbiting Mercury

Our Mercury CD release party • With the Operators and Blacken • Seedy's • Sat, June 7 So what the hell was Our Mercury doing recently hanging out in an arcade in Canada's mining city with a bunch of underage kids, a case of beer and an ex-cop? Though the situation sounds more than a little fishy, the band's drummer John Watson says the experience had little to do with videogames or, um, *minors*. "Sudbury was amazing," he says over the phone from Toronto. "We played an all-ages show at this arcade and the promoter was an ex-cop. He even helped us sneak beers into the gig."

Scenarios like that one are just one of the perks of being out on the road, and maybe that's why Our Mercury loves touring so much. Over the past few months, the band has clocked more road miles than a fugitive trucker. Despite the fact that the members of the band are all enrolled at the U of A, this year the young trio has already been out to B.C. and back again and they're currently rocking crowds in Ontario.

The tour also afforded O.M. the opportunity to share the stage with this month's next big thing, Alexisonfire, at an all-ages show in Oshawa. "They're basically the epitome of what the kids are calling screamo," explains Watson. "It's basically emo with screaming vocals. They've got a video on Much, and that's pretty much all you seem to need these days."

It's too bad that a planned video shoot in Toronto didn't pan out for Our Mercury. "We were supposed to do a video for 'Hanged Man's Painting,'" Watson says, "but I don't think that we're going to be in town long enough to shoot it." Instead, the band will make the long trek home (with scheduled tour stops along the way) for a rare hometown appearance this weekend. The gig will mark the official unveiling of the band's new five-song EP, *Your Medicine*, which was recorded in January with local boy and fellow road warrior Nik Kozub. And remember: no minors. Take a listen to "Hanged Man's Painting" at www.farwayrecords.com. —JERED STUFFCO

Diamond magnate

Nearly Neil and the Solitary Band
• Sidetrack Café • Fri, June 6 While working for a dinner theatre years ago, Bobby Bruce accidentally discovered he had a talent for imitating Neil Diamond. He was originally trying out for a job as a Tom Jones impersonator, but someone asked him to do "Sweet Caroline." He corrected them, saying it was a Neil Diamond song, then launched into his first number.

"Everyone said, 'Oh you sound just .



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like Neil Diamond,' and after a couple years of doing it as sort of a party trick it became something that people really wanted to hear," Bruce says from his Vancouver home. Later he moved to Toronto, where a decade ago he hooked up with an Elvis impersonator at a karaoke contest. "It all started there and it's taken me everywhere," he says. "All through the United States with *Legends in Concert* and around the world." Five years ago Bruce left the revue and moved home to strike out on his own with his seven-piece Solitary Band and hasn't looked back. "It's been going gangbusters ever since," he says.

Bruce thinks Diamond's perennial appeal lies in a magical combination of coolness and cheese. With so many serious Neil Diamond fans spread across the globe but only one real Neil to go around, Nearly Neil has been picking up the slack and selling out rooms from casinos to Vancouver's Commodore Ballroom. "I think it's a chance to pseudo-see the act that they like," comments Bruce. "People also just like to go see music that's familiar to them and if it's familiar music but they don't get many opportunities to go out and see a live version of it, then they get excited about it."

It's not just the blue-haired crowd who comes out to see him, either. "We get packs of 20-year-olds who come out and know all the lyrics, we get groups of seniors who like the show," says Bruce. "We get groups of 40-year-old bikers coming out. And all these people are partying together arm-in-arm singing the songs. It's unbelievable. That part blows me away more than anything. Watching all those people and the things that normally separate them just fall away to Neil Diamond tunes."

A new direktion for Projektor

Projektor • With Novillero and Mike Trike • Power Plant • Fri, June 6 When bassist/singer Jahmeel

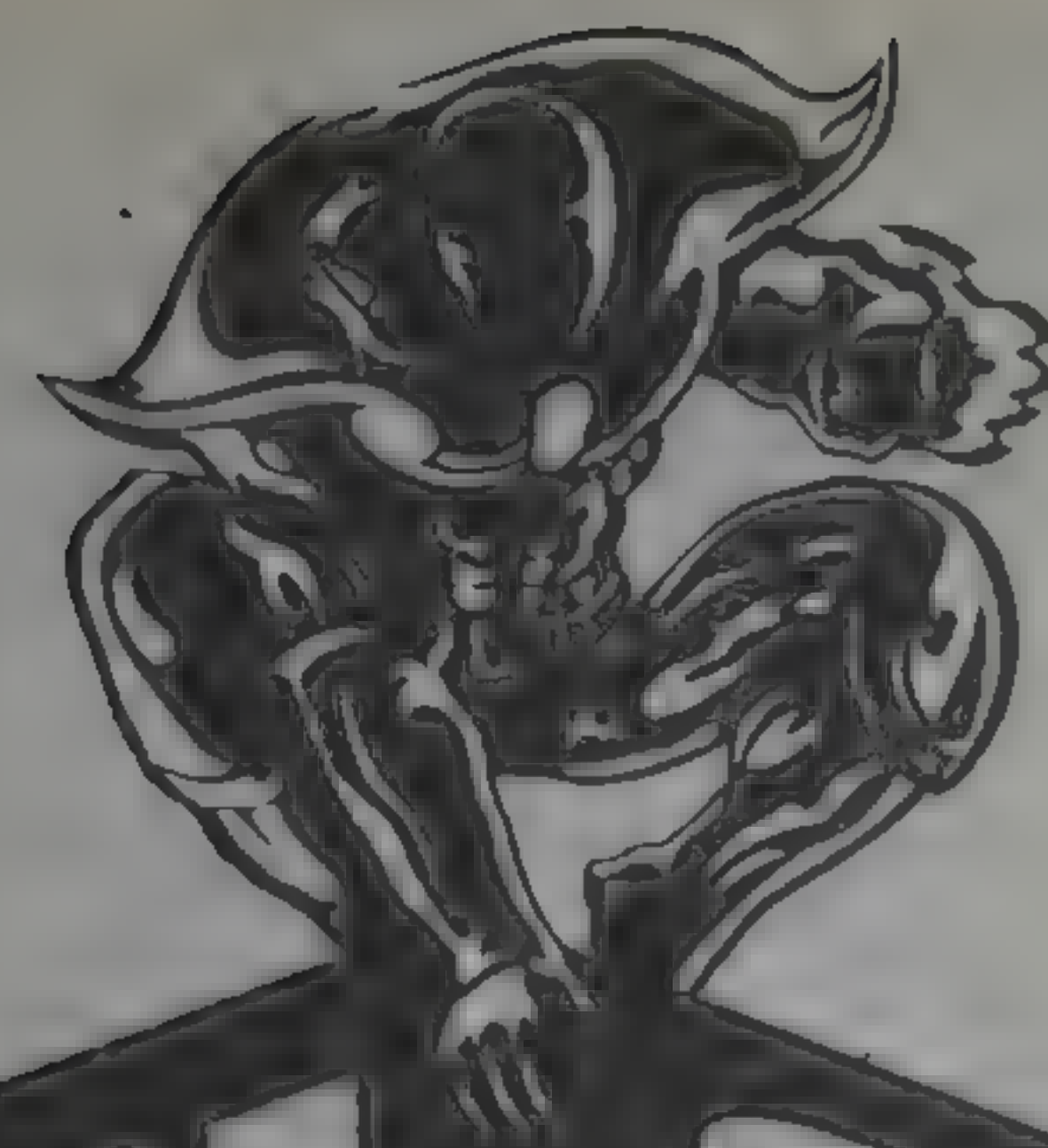
Russell started Projektor in 2000, he wanted to go in a different musical direction than his earlier projects, such as the Kittens. After years of playing in heavier, more aggressive bands, he wanted to try something more experimental.

"When I started a new band I didn't want to do the same thing again—I wanted to do something different," says Russell. "I never sang in a band before. At the time, I played guitar; now I play bass all the time."

The result was Projektor's debut disc *Red Wolf Glass*, released by Winnipeg's Endearing Records. It's a collection of dark, brooding ballads, but since recording it, Projektor has already turned over yet another new leaf. With the recent addition of guitarist Jeremy Gillespie and Moog player/guitarist Sean Stevens, Russell and drummer Darren Achorn are working on a batch of heavier material for a follow-up disc.

Gillespie shares Russell's penchant for fast and loud music and helped move the band in a new direction. "As soon as [Gillespie] joined the band," Russell says, "I brought a couple of songs in and he helped me with them and it was immediately a lot more rock 'n' roll. It was just a reaction to playing all those long, ballady songs and for me it just felt more natural to do that. I'm glad we did that album but what we're doing now feels way more natural because I just always played in aggressive bands. It's not like screamy vocals or tuned down super-low or anything. It still has those spacey elements that we had before."

Russell points out that plenty of bands go through plenty of drastic sound changes during their careers, so he's not worried about any fickle fan backlash. "We're not big enough for anyone to give a rat's ass, as far as I'm concerned," he says. "Like, 'What are you guys doing changing your sound?' Nobody is going to care. Hopefully more people just get turned on to us." 📍



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Fri. June 13th

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Minstrels on Speed
Mr. Relaxer
The Minks [Calgary]

Tickets for select shows available at:
New City, Blackbird, Freecloud, access & listen

Sat. June 1
Johnny Bourbon
of the **Blooze Hounds**

Sat. June 14
Kyler Schogen Band

Sat. June 21
Tim Lee Band

Green Drink Specials
for Ladies
9:30-Midnight

SPORTSMANS Club

5708-75 Street
413-8333

standard **spin**

Smooth Grooves.
Delicious Beats.

Thursday residents Nestor Delano, Winston Roberts and guests grace the decks spinning a groove, wonderland of sexy, soulful house beats

In the mix every Thursday.
\$3 Smirnoff Red Bulls
to keep you pumpin' all night long

MUSIC WEEKLY

GET **wired** **CHANNEL**

with Stephanie Beaumont Weeknights at 11:30 pm

Fax your free listings to 426-2889 or e-mail them to listings@vue.ab.ca. Deadline is Friday at 3pm

THU LIVE MUSIC

BLUES ON WHYTE Donald Ray Johnson; no cover

CASINO (YELLOWHEAD) Trick Rider (country/rock)

FOUR ROOMS (DOWNTOWN) Soma Trio

JASPER PLACE HOTEL Hugh Betcha and his Okie Dokie Orchestra

KINGSKNIGHT PUB Good Morning Winston

LATITUDE 53 Leo Campos A., Dale Ladouceur, Mark Kozub; 7:30pm (door) 8pm (show)

NEW CITY LIKWID LOUNGE Whitey Houston, The Vertical Struts, The Twin Fangs

BATTLESHAKE SALOON Steelhorse

SHERLOCK HOLMES (CAPILANO) Cal Collette

SHERLOCK HOLMES (DOWNTOWN) Tim Becker

SHERLOCK HOLMES (WEM) Mike Zaine

SIDETRACK CAFÉ Lost Action Heroes; Dead Model Shoot (ska/rock); \$5

TIMMS CENTRE Ann Vriend, The North Country Ramblers, Kokopelli, Tim Koslo (comedian); 6:30 (reception/silent auction), 7:30pm (show); benefit for the Boyle McCauley Health Centre; \$40; tickets available at 422-7333, ext 247

URBAN LOUNGE Crush;

CLASSICAL

ALBERTA COLLEGE CONSERVATORY OF MUSIC/EDUCATIONAL UNITED CHURCH Alberta Music Festival Association final solo festival competitions, 9am, 1pm, 6:30pm

DJS

THE ARMOURY Lo Ball Night; top 40

BILLY BOB'S LOUNGE Big Mouth Entertainment

BLACK DOG FREEHOUSE Thump: intronica with the DDK Soundsystem

ELEPHANT AND CASTLE ON WHYTE Sleeman Method Thursdays: hip hop, downtempo with DJ Headspin

THE JOINT Trance with Tiesto (Holland), Cary Chang (Calgary); \$20; tickets available at TicketMaster

MAJESTIK House/breaks with Tripswitch, Sweetz

NASHVILLE'S ELECTRIC ROADHOUSE The Boy Scouts, Urban Metropolis Soundcrew; no minors; \$8; tickets available at Underground

THE ROOST Rotating shows: Ladonna's Review, Sticky's open stage and the Weakest Link game with DJ

Jazzy second and last Thursday; \$1 (member)/\$3 (non-member)

RUM JUNGLE Reggae/dancehall with Shaggy; 8pm (door), 11pm (show); no minors; \$20; tickets available at TicketMaster (451-8000)

THE STANDARD Spin Thursdays: house with Winston Roberts and guests

STARS NIGHTCLUB Retro Thursdays: classic rock, top 40, retro with DJ Rage and guests; 9pm (door)

VELVET LOUNGE Urban Substance: hip hop/R&B/dancehall with Shortround, Echo, DJ Spincycle, Invoiceable, J-Money and Sean-B

YOUR APARTMENT Bnt Pop

FRI LIVE MUSIC

A STARS Falling Race, Blacklisted, Ocean's Away; 9pm (door), 10pm (show)

BLUES ON WHYTE Donald Ray Johnson; \$3

CAPITOL HILL PUB The New Old Boys

CASINO (EDMONTON) Silverhawk (rock/country); **PIANO BAR:** Jo Ann Paul; 5:30pm-8pm

CASINO (YELLOWHEAD) Trick Rider (country/rock)

DOUCETTE'S Mosaic (top 40 country, big band, swing, jive, classic rock, dance)

FESTIVAL PLACE Rubber Soul (Beatles tribute); 7:30pm; \$20 (cabaret)/\$18 (theatre seating)

FOUR ROOMS (DOWNTOWN) Harley Symington

FOUR ROOMS (ST. ALBERT) Johanna Sillanpaa

HIGHRUN CLUB Disgrace the Retroman

JASPER PLACE HOTEL Hugh Betcha and his Okie Dokie Orchestra

J.J.'S PUB Danielle B (urban pop, soul)

KINGSKNIGHT PUB Silly Wrabbit

LONGRIDER'S Ozzy Osbourne pre-concert party, Ten Inch Men; 7pm (door); \$4 after 9pm

OSCARS PUB Lionel Rault **POWER PLANT** Endearing showcase featuring Projektor, Novillero, Mike Tnke; \$10 (door)

BATTLESHAKE SALOON Steelhorse

RED'S Pale Storm; \$4 (after 8pm)

SHERLOCK HOLMES (CAPILANO) Cal Collette

SHERLOCK HOLMES (DOWNTOWN) Tim Becker

SHERLOCK HOLMES (WEM) Mike Zaine

SHERLOCK HOLMES (WHYTE) Boom Boom Kings

SIDETRACK CAFÉ Nearly Neil and the Solitary Band (pop/rock); \$15 (adv)/\$20 (day of)

SEEDY'S Ann Vriend with

AA Sound System

SKYREACH CENTRE Voivod

STANLEY MUIR LIBRARY THEATRE Rosette Guitar Duo (CD release); 7pm; \$15/\$12 (student/senior); tickets available at TIX on the Square, Listen Records, Avenue Guitars

SUGARBOWL J.I.F. (soul); 10pm; \$5

URBAN LOUNGE Crush

YARDBIRD SUITE Ruthie Foster, Cyd Cassone; 8pm; \$15 (member)/\$20 (guest)

ZENARI'S ON 1ST Thom Golub

CLASSICAL

ALBERTA COLLEGE CONSERVATORY OF MUSIC/EDUCATIONAL UNITED CHURCH Alberta Music Festival Association final solo festival competitions; 9am, 1pm, 6:30pm; **MUTTART HALL:** National competitors showcase; 7:30pm

WINSPEAR CENTRE Super Special: Edmonton Symphony Orchestra presents *Crowne Imperial—Celebrating the Coronation of Queen Elizabeth* featuring Christopher Herrick (organ), Richard Eaton Singers, David Hoyt (conductor); 8pm; \$22 (start); student and senior discounts available; tickets available at the Winspear Centre box office

DJS

THE ARMOURY Heaven and Hell; top 40, dance, retro

BACHARON VINTAGE BAR Royale: funk/soul/classics with DJ Sunni Sidhu with Echo, Shortround

BILLY BOB'S LOUNGE Big Mouth Entertainment

BOOTS Retro Disco: retro dance

BURBY'S NIGHT CLUB Top 40 with DJ Arrowchaser

CALIENTE NIGHTCLUB Hip hop/R&B/reggae with Q.B., Invoiceable, J-Money

CLIMAXX AFTERHOURS House, trance with James Gregory, Clark Nova, Wil Danger, Geoffrey J

COWBOYS Ladies Night; top 40

DONNA Fuzion: live jazz/house with DJ Zohar, Dr. Yvo, Indigo and guests

HALO Riddim Control: tech and deep house with Anel, Roel, Chris Goza

JAX RESTAURANT AND PUB White Trash Night 4 house/trance/breaks with David Stone, Anthony Donohue, Derkin, Mistah Hellfire and Shawn Styan

THE JOINT Fresh Fndays: R&B, hip hop with Urban Metropolis

MAJESTIK Society: breaks/drum 'n' bass with Cortex (Winnipeg), Degree, Ghetto FX, MC Deadly, MC Flopro

MANHATTAN CLUB Top 40, dance/R&B

NEW CITY LIKWID LOUNGE One Night Stand soul indie Britpop reggae with Bluejay, Travy D and S Master F

THE ROOST Euro Blitz: best new European music with

DJ Outtawak; Upstairs: DJ Jazzy; Downstairs: female stripper; \$3 (member)/\$5 (non-member)

ROXY ON WHYTE Babylon Fridays: retro/R&B/dance with DJ Extreme

SAVOY Electronica with DJs Bryana, Chns

THE STANDARD Top 40/dance with Standard Issue

STARS NIGHTCLUB Freedom Fridays: alternative, house, hip hop, top 40 with DJ Who and the Sound Crew

STONELINE PUB Alternative, house, hip hop, top 40 with DJ Rage and DJ Weezle; 9pm

TONIC AFTER DARK Fluid Fridays: top 40, dance with DJ Philler

Y AFTERHOURS F#3K Fridays: house/breaks/d 'n' b with Tripswitch, Sweetz, Remo, Juicy, Jameel, LP, Degree, Sureshock, Old Bitch

YOUR APARTMENT House with DJ Tomek

SAT LIVE MUSIC

A STARS Tunuki, Clockwork, Drive By Punch; 9pm (door), 10pm (show)

BACKDRAFT PUB Chad and Leona Show; 9pm no cover

BLUES ON WHYTE Donald Ray Johnson; \$3

CAPITOL HILL PUB The New Old Boys

CASINO (EDMONTON) Silverhawk (rock/country); **PIANO BAR:** Jo Ann Paul; 5:30pm-8pm

CASINO (YELLOWHEAD) Trick Rider (country/rock)

DOUCETTE'S Mosaic (top 40 country, big band, swing, jive, classic rock, dance)

FOUR ROOMS (DOWNTOWN) Harley Symington

FOUR ROOMS (ST. ALBERT) Johanna Sillanpaa

HERITAGE AMPHITHEATRE EquiVocal, FORM, 'Nuf Sed, Shuffy Vocal Ensembles, Victoria School Vocal Jazz Ensemble; 7pm; \$12/\$10 (student/senior); tickets available at TIX on the Square

HIGHRUN CLUB Disgrace the Retroman

JASPER PLACE HOTEL Hugh Betcha and his Okie Dokie Orchestra

J.J.'S PUB Danielle B (urban pop, soul)

KINGSKNIGHT PUB Silly Wrabbit

LONGRIDER'S Ten Inch Men; \$7pm (door); \$4 after 9pm

OSCARS PUB Lionel Rault

BATTLESHAKE SALOON Steelhorse

RED'S A-Jo, Soulah Fyah; \$4 (after 8pm)

SEEDY'S Our Mercury (CD release party), The Operators, Blacken; \$7

SHERLOCK HOLMES (CAPILANO) Cal Collette

SHERLOCK HOLMES (DOWNTOWN) Tim Becker

SHERLOCK HOLMES (WEM) Mike Zaine

SHERLOCK HOLMES (WHYTE) Boom Boom Kings

SIDETRACK CAFÉ Painting Daisies (rock); \$6

SPRINTMANN CLUB Johnny Bourbon (Blooze Hounds)

STRATHCONA LEGION Patsy Amico, Brian Gregg, 7-11pm

URBAN LOUNGE Crush; \$5

YARDBIRD SUITE Ruthie Foster, Cyd Cassone; 8pm, \$15 (member)/\$20 (guest)

CLASSICAL

ALBERTA COLLEGE CONSERVATORY OF MUSIC/EDUCATIONAL UNITED CHURCH Alberta Music Festival Association final solo festival competitions; 9am, 1pm, 6:30pm

CONVOCATION HALL Aria and Artsong showcase with Opera Nuova; 7:30pm; \$10/\$5 (student/senior); tickets available at TIX on the Square

UKRAINIAN HALL Notre Dame des Bananes Choir; 7pm (door), 8pm (show), \$10/\$5 (low-income/students/senior); tickets available at Earth's General Store, Sol Andino Tours, at the door

DJS

THE ARMOURY Top 40, dance

BACHARON VINTAGE BAR Flava: hip hop with Shortround

BILLY BOB'S Top 40, country with DJ

BILLY BOB'S LOUNGE Big Mouth Entertainment

BLACK DOG FREEHOUSE Brendan's Sausage Party: obscure indie rock with DJ Ballhog

BOOTS Flashback Saturdays: retro dance, house with Derrick, Manny Mullatto

BUDDY'S NIGHT CLUB Animal Night: top 40 with DJ Arrowchaser

CALIENTE NIGHTCLUB Community: house/techno with Anthony Rizzuto, DJ Nightcrawler, guests

CLIMAXX AFTERHOURS House/hard dance with Mr. Anderson, LP, Shortee, Marc Lossier, Jeff Hillis

CRISTAL LOUNGE Hip hop/R&B with Invoiceable

DONNA Silk: house with Winston Roberts and guests

HALO House with Junior Brown, Remo (Vancouver)

JAX RESTAURANT AND PUB Mad Cow Rodeo Night: hard house/trance with Derkin, guests

MAJESTIK Hip hop with mcnroe (Winnipeg), DJ Hunicutt, Weezle Phat

MANHATTAN CLUB Top 40, dance/R&B

THE ROOST Upstairs: New Music with DJ Jazzy, Downstairs: Retro music with DJ Dan; \$3 (member)/\$5 (non-member)

ROXY ON WHYTE Session Saturday: dance/R&B, hip

Extreme
SKYE BAR LOUNGE
 R&B hip
 DJ
 Phase with
STARS NIGHTCLUB Fire
 R&B hip
 DJ Robin
 cover
HOUSE PUB Top 40
SPICE AFTER DARK
 40,
BACKROOM VODKA BAR AND
 Association
 Electronic with R&B, K,
 Waterboy, Mmm, etc.
CALIENTE NIGHTCLUB
 Saturdays. House/trance/
 hard dance/breaks with
 Charlie Mayhem, Crunchie,
 Anthony Donohue, David
YOUR APARTMENT
 DJ
 Electronic, R&B, Hip-Hop,
 Funk, Soul, Reggae, etc.

SUN

LIVE MUSIC

BLUES ON WHYTE Tim
 Lee and the Revelators
CAPITOL HILL PUB Open
 stage with Hugh
 Retcha and his Okie Dokie
 Orchestra; 3-6pm
JASPER PLACE HOTEL
 Open stage with Hugh
 Retcha and his Okie Dokie
 Orchestra; 3-6pm
JOHN L. HAAR STAGE
 EKOS (Edmonton Kiwanis
 Singers) presents *It's About*
Time featuring Kelly Thomas
 (piano); 2pm and 8pm;
 \$12/\$10 (student/senior);
 tickets available at TIX on
 the Square
O'BYRNE'S Open stage
 jam with Joe Bird; 9:30pm;
 no cover
RED'S Guitar Extravaganza.
 Albert Lee, Nokie Edwards
SIDETRACK CAFÉ

Earthbeat and DJ Dudeman;
 \$6
CLASSICAL
ALBERTA COLLEGE CON-
SERVATORY OF MUSIC
MUTTART HALL: *Handel,*
Mozart, Faure, Gershwin and
Salon Favorites featuring
 Rebecca Schellenberg (vio-
 lin), Ronda Metszies (cello),
 Donna Noton (piano), Heidi
 Klann (soprano); 8pm;
 \$5/\$10 (senior/student);
 tickets available at the door
SACRED HEART CHURCH
Colours of Spring presented
 by Oran, Scott Leithead
 (conductor). Featuring the
 Edmonton Junior Youth
 Choir, Anne McIntyre (con-
 ductor); 3pm; \$10/\$8 (stu-
 dent/senior); tickets avail-
 able at TIX on the Square
WINSPEAR CENTRE
Traditions presented by Big
 Rock Pipe Band featuring
 the Royal Canadian Artillery
 Band; Celtic Fiddlers of
 Edmonton; 2pm; tickets
 available at Winspear box
 office, TIX on the Square
 (420-1757), Scottish
 Imports

DJS
BACKROOM VODKA BAR
 Underground Rescue:
 house/downtempo with DJs
 Dragon, LP
BLACK DOG FREEHOUSE
 What the Hell: downtempo,
 funk with Trampoline
CALIENTE NIGHTCLUB
 Ladies Night, with
 Invinceable, MC J Money
 (hip hop/R&B/dancehall)
MAJESTIK Breakfast at
 Tiffany's: hard dance, house
 with Tiff-Slip, Derkin,
 Anthony Donohue and
 guests
MANHATTAN CLUB
 Industry Night: top 40,
 dance/R&B
THE ROOST Betty Ford
 Hangover Clinic Show Beer
 Bash: every long weekend
 with DJ Jazzy; \$1
SAVOY French Pop: mixed
 with Deja DJ
RUM JUNGLE Industry
 Sundays: top 40

MON
LIVE MUSIC
L.B.'S PUB Open stage
 with Randy Martin; 9pm-
 2am
O'BYRNE'S The Suchy
 Sisters; 9:30pm; no cover
RED'S Goldfinger; all ages
 licensed event; tickets avail-
 able at Red's, TicketMaster
SHERLOCK HOLMES
(WEM) Tony Dizon
SIDETRACK CAFÉ Open
 stage featuring Ben
 Spencer; 8:30pm; no cover
DJS
THE ARMOURY Upstairs:
 house with Junior Brown
BACKROOM VODKA BAR
 Local Motive; trance, house,
 breaks with DJ Waterboy,
 guests
BLACK DOG FREEHOUSE
 Indie rock with Penny and
 the jets

TUE

LIVE MUSIC

BACKROOM VODKA BAR
 Open stage and jam hosted
 by Randy Smallman, Chris
 Burant and Mark Kozov;
 9pm-1am
DRUID Open stage with
 Chris Wynters
O'BYRNE'S Chris Wynters
 and friends; 9:30pm; no
 cover
SHERLOCK HOLMES
(DOWNTOWN) Tim
 Becker
SHERLOCK HOLMES
(WEM) Tony Dizon
SIDETRACK CAFÉ QED
 (hard rock); \$3
YARDBIRD SUITE Tuesday

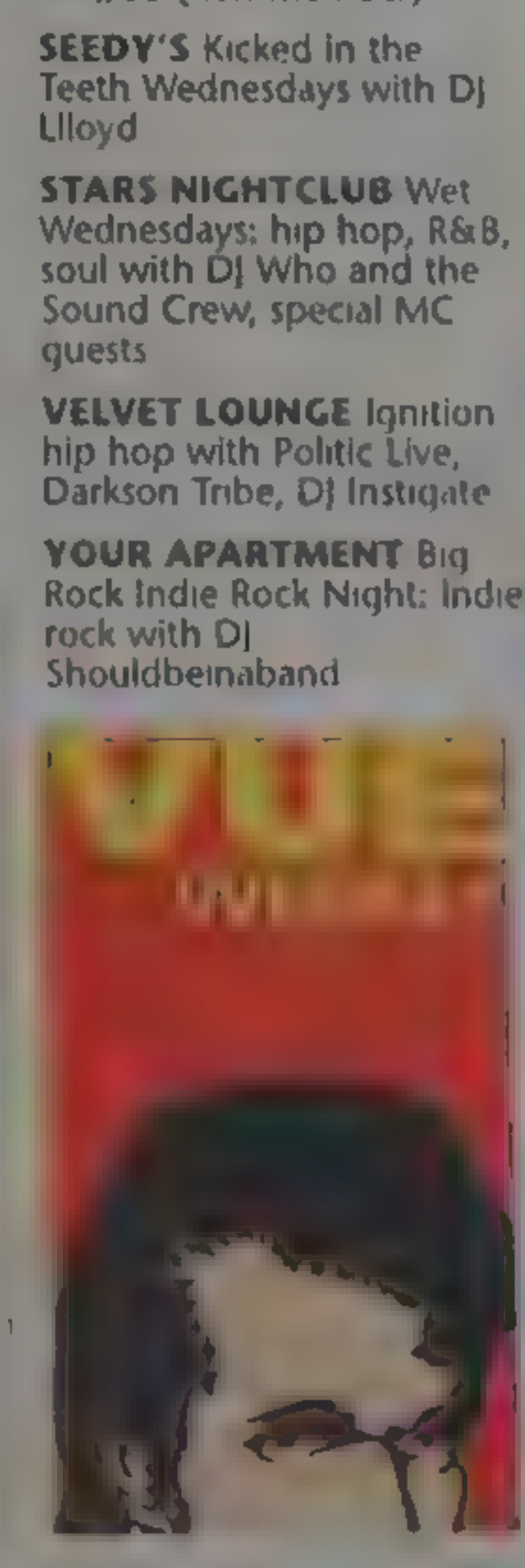
Jam Session: Bobby Cairns
 Combo; 9pm show; \$3
CLASSICAL
WINSPEAR CENTRE
 Edmonton Symphony
 Orchestra presents *Must be*
Mozart—A Three-Concert
Summer Serenade; James
 Judd (conductor); 7pm; \$15
 (start)/\$85 (three-day ticket
 package); student and
 senior discounts available.
 tickets available at the
 Winspear Centre box office
DJS
BILLY BOB'S LOUNGE
 Karaoke and DJ Tues with
 Run Riot Professional Music
 Productions
BLACK DOG FREEHOUSE
 Viva Le Rock: indie rock
BUDDY'S NIGHT CLUB
 Top 40 with DJ Stephan
CALIENTE NIGHTCLUB
 Bashment Tuesdays: hip
 hop/R&B/reggae/dancehall
 with Bomb Squad, DJ
 Invinceable
MAJESTIK DJ Karaoke:
 open decks with Derkin
THE ROOST Wild and Wet
 contest with DJ Rhonda; \$1
 (member)/\$3 (non-mem-
 ber)
ROXY ON WHYTE Hip
 hop with DJ Vadim (UK),
 with the Russian Percussion,
 First Rate, Shortround and
 Echo
STARS NIGHTCLUB Funky
 Flx Tuesday: with DJ Robin
 ofda Notes; 10pm

WED

LIVE MUSIC

ATLANTIC TRAP AND
GILL Open mic hosted by
 Kimberly MacGregor; 8pm
PLEASANTVIEW HALL
 Northern Bluegrass Circle
 Music Society bluegrass
 jam; 7:30pm
ROSEDALE COMMUNITY
HALL Little Flower open
 stage with Brian Gregg;

8pm
SHERLOCK HOLMES
(DOWNTOWN) Tim
 Becker
SHERLOCK HOLMES
(WEM) Tony Dizon
SIDETRACK CAFÉ
 Funkafeelya (funk); \$4
URBAN LOUNGE Greenlaw
 Ave
DJS
BACKROOM VODKA BAR
 Whyte House Wednesdays
 house with Anel and Roel,
 Winston Roberts
BLACK DOG FREEHOUSE
 Glitter Gulch: country, roots
BUDDY'S NIGHT CLUB
 Top 40 with DJ Stephan
FILTHY McNASTY'S Mix
 Tape Wednesdays: hip hop
 with Reece, C-Sekshon,
 Sonny Grimezz
MAJESTIK I Love Techno
 techno, tech house with
 Neal K, guests
THE ROOST Amateur Strip
 Weena Luv, Sticky Vicky
 with DJ Alvaro; \$1 (mem-
 ber)/\$3 (non-member)
SEEDY'S Kicked in the
 Teeth Wednesdays with DJ
 Lloyd
STARS NIGHTCLUB Wet
 Wednesdays: hip hop, R&B,
 soul with DJ Who and the
 Sound Crew, special MC
 guests
VELVET LOUNGE Ignition
 hip hop with Politic Live,
 Darkson Tribe, DJ Instigate
YOUR APARTMENT Big
 Rock Indie Rock Night: indie
 rock with DJ
 Shouldbeinaband



1/2 Price Menu Sat & Sun

Check Pub For Details

**WEEKEND Best Pub Food, Best
 Beer, Live and DJ Services**

**GOLDEN
 FORK
 AWARDS
 2003**

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FOR VOTING FOR US!

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The SHERLOCK HOLMES Pubs

www.thesherlockholmes.com

CAPILANO JUNE 5-7 CAL COLLETTE JUNE 12-14 TONY POURIER	WHYTE AVE JUNE 6&7 BOOM BOOM WINGS JUNE 13&14 DERRICK SIGURDSON
WEST MALL JUNE 5-7 MIKE ZAHNE JUNE 9-14 TONY DIZON	DOWNTOWN JUNE 5-7 TIM BECKER JUNE 10-14 TIM BECKER

VENUE GUIDE

A STARS Upper Fl, 10545-82 Ave, 439-1422 ALBERTA COLLEGE CONSERVATORY OF MUSIC 10050 MacDonald THE ARMOURY 10310- 85 Ave, 702-1800 ATLANTIC TRAP AND GILL 7704-104 St, 432- 3333 BACKDRAFT PUB 8307- 99 St, 430-9200 BACKROOM VODKA BAR 10324-82 Ave, upstairs, 436-4418 BILLY BOB'S LOUNGE Continental Inn, 16625 166th Ave, 436-4418 BILLY BUDD'S LOUNGE 9839-63 Ave, 438-1148 BLACK DOG FREEHOUSE 10425-82 Ave, 439-1082 BLUES ON WHYTE 10329-82 Ave, 439-5058 BOOTS 10242-106 St, 439-1082 BUDDY'S NIGHTCLUB 117258 Jasper Ave, 488- 6636 CALIENTE NIGHTCLUB 10329-82 Ave, 439-5058 CAPITOL HILL PUB 14203 Stony Plain Rd, 454-3063 CASINO (EDMONTON) 7055 Argyll Rd, 463-9467	CASINO (YELLOWHEAD) 12464-153 St, 463-9467 CLIMAX AFTERHOURS 10148-105 St CONVOCAATION HALL Arts Building, U of A Campus, 420-1757/455- 8289 COWBOYS 10102-180 St, 481-8739 CRISTAL LOUNGE 10336 Jasper Ave, 426-7521 DONNA 10177-99 St, 429-3338 DOUCETTE'S 2nd Fl, 10120-103 Ave, 423-9982 DRUID 11606 Jasper Ave, 454-9928 ELEPHANT AND CASTLE ON WHYTE 10314-82 Ave, 439-4545 FESTIVAL PLACE 100 Festival Way, 439-3378 FILTHY McNASTY'S PUB 10511-82 Ave, 432-5224 4 PLAY NIGHTCLUB 10338-81 Ave, 433-7183 FOUR ROOMS RESTAU- RANT (EDMONTON) Edmonton Centre, 102 Ave, Entrance, 426-4767 FOUR ROOMS RESTAU- RANT (ST. ALBERT) 28 Mission Ave, St. Albert, 460-6688 HALO 10538 Jasper Ave, 423-HALO THE HERITAGE	HAWRELAK PARK 482-7649 HIGHRUN CLUB 4926-98 Ave, 440-2233 J AND R BAR AND GRILL 4003-106 St, 436- 4403 JASPER PLACE HOTEL 15326 Stony Plain Rd, 489-1906 JAX RESTAURANT AND PUB 12315-118 Ave, 448- 8888 J.J.'S PUB 13160-118 Ave, 489-7462 JOHN L. HAAR THEATRE Grant MacEwan Centre for the Arts, 10045-156 St, 489-7462 THE JOINT WEM , 486- 3013 KINGSKNIGHT PUB 9221-34 Ave, 433-2599 LATITUDE 53 10248-106 St, 2nd Fl, 474-6058, 453- 1148 L.B.'S PUB 111-23 Akins Dr, St. Albert, 460-9100 LONGRIDERS 11733-78 St, 479-7400 MAJESTIK 10123-112 St, 423-3352 MANHATTAN CLUB 10345-105 St, 423-7884 MCDONOUGH UNITED CHURCH 10025-100 St, 732-1262 NASHVILLE'S ELECTRIC ROADHOUSE WEM , 489- 1148 NEW CITY LIKWID LOUNGE 10081 Jasper Ave, 413-4578	O'BYRNE'S 10616-82 Ave, 414-6766 OSCAR'S PUB 221 Chippewa Rd, Sherwood Park, 467-0052 PLEASANTVIEW HALL 10860-57 Ave, 434-5997 POWER PLANT U of A Campus, 492-8309 RATTLESNAKE SALOON 9261-34 Ave, 438-8878 RED'S WEM Phase III, 481-6420 THE ROOST 10345-104 St, 426-3150 ROSEDALE COMMUNITY HALL 10135-96 Ave RUBY ON WHITE 10544-82 Ave, 439-7699 RUBY SKYE BAR LOUNGE WEM , Bourbon St, 489-6789 RUM JUNGLE WEM , Phase II, 486-9494 SACRED HEART CHURCH 10821 96 St, 420-1757 SAVOY 10401-82 Ave, 438-0373 SEEDY'S 10314-104 St, 438-0373 SHERLOCK HOLMES PUB Capilano Mall, 1136, 5004-98 Ave, 463-7788 • Rice Howard Way, 426- 7784 • 10341-82 Ave, 433-9676 • Bourbon St (WEM), 444-1752 SIDETRACK CAFÉ 10333- 112 St, 421-1326 SKYREACH CENTRE 7424-118 Ave	SPORTSMANS CLUB 5708-75 St, 413-8333 THE STANDARD 6107- 104 St, 438-2582 STANLEY HOUSE LIBRARY THEATRE 7 Sir Winston Churchill Sq, 905- 4361.420-1757 STARS NIGHTCLUB Main Fl, 10551-82 Ave, 432- 7977 STANLEY HOUSE PUB 11012 Jasper Ave, 420- 7977 STRATHCONA LEGION 10416-81 Ave SUGARBOWL 10922-88 Ave, 433-8369 TIMMS CENTRE U of A Campus TONIC AFTER DARK 9920-62 Ave, 408-2877 UKRAINIAN HALL 11018-97 St, 436-1976 URBAN LOUNGE 8111- 105 St, 439-3388 WINSPEAR BAR AND GRILL 11712-87 Ave, 433-7800 WINSPEAR CENTRE 4 Sir Winston Churchill Sq, 428- 1414 VELVET LOUNGE 10041- 170 St YARDBIRD SUITE 10203- 86 Ave, 432-0428 YOUR APARTMENT 10120-101 St, 433-3337 ZENARI'S ON 1ST 10117-101 St, 425-6151
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Thursday June 12

Hi, My Name Is!

JESUS
BONEHEAD

DAYGLO
ABORTIONS
VIDEO DEAD
FRANKLINS



Adv. Tix \$10 @
Blackbyrd. Freecloud.
New City and Listen

Voivod

Continued from page 24

he wanted to bring to this record," says Newsted. "I think if you look back at the history of Voivod—no disrespect meant towards [interim singer Eric "Braverman" Forrest]—you see that Snake is the true voice of Voivod, just as Ozzy is the true voice of Black Sabbath."

While this album represents Newsted's first official foray as a member of the band, he has a decade-long history with the group. He's jammed with the members since the '90s and worked on a collection of songs with Piggy in a project called Tarrat. In fact, he thinks Voivod's name deserves to be spoken of in the same breath as the "Big Four" of speed metal—Metallica, Megadeth, Anthrax and Slayer. "Right from the beginning, they looked like they belonged together," Newsted says. "There are so many bands that try too hard to make up for the fact that they don't have that chemistry. But Voivod always had that feeling that they needed each other—and it came from where they were created, up in the north in the middle of the ice."

Despite the crunching guitars and searing bass lines, Voivod does not employ the overused tactic of having Belanger sing out of the back of his throat; the band wants the listener to be able to hear the words and realize solid heavy metal music can be made by bands that aren't covered in tattoos and make-

up. "[Snake] gets so angry when he sees that there are so many bands without substance, that their music says nothing," Newsted says. "He says, 'How can these bands exist?' There are so many bands that use style, technology and computers as a crutch, and that's to hide the fact that these people can't play their instruments. But being in this band is about being dedicated to your instrument. And in 30 days, we were able to make a record that is as solid as any band that spent, like, a squillion dollars. Hey, I was reading the Black Sabbath biography and saw that the first Sabbath album took only 12 hours to record. And that's the best album that's been made."

WHILE NEWSTED'S RELATIONSHIP with Voivod goes back nearly a decade, there still is some novelty to the idea of an American being brought in to play with a bunch of Quebecers. "The friendship between all of us has lasted for many years; they guys have all stayed at my house in the past—so there are no real barriers to get across," says Newsted. "But I have tried to learn some French and learn about the province. But it's the old cliché about music being the international language. We are four players who all enjoy a similar style of music and feel really close thanks to what we do."

Newsted isn't daunted by a grueling tour schedule which will see him playing with both the opening and headline acts. He feels he's at a station in life where he can pursue

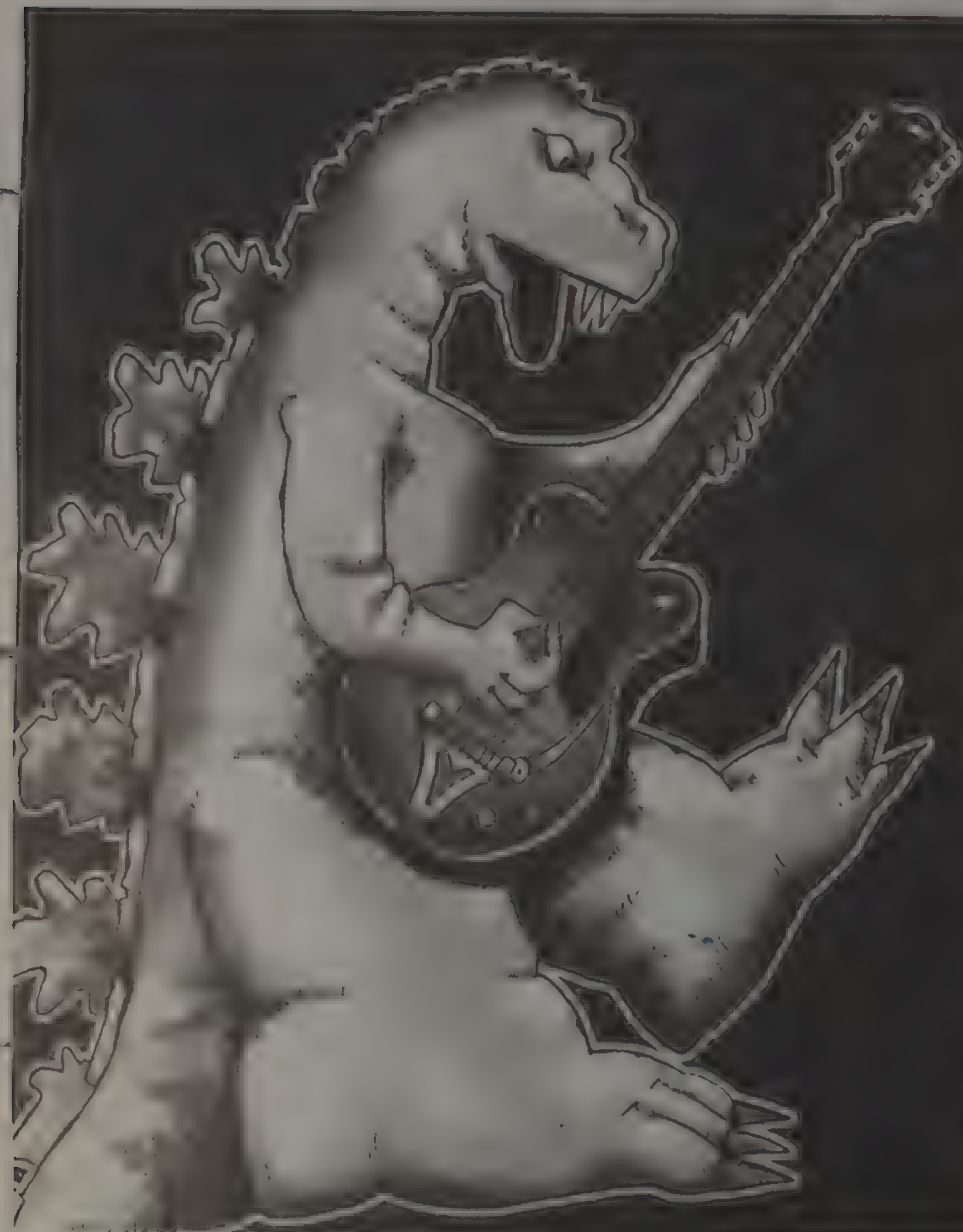
the musical projects that interest him; joining Ozzy was not so much a financial decision as it was a move to play with an icon, someone who was once a far more popular figure than he is now. "This is a situation where heroes become your peers. It happened with Metallica, then I joined Ozzy. I was playing in a band that had sold 90 million fucking records and I moved to something that's not even on the frigging chart. I was very well known in Metallica. But I walked away from something that was paying me that well. Because how much is the money worth of there is something else than money that is more valuable?"

Newsted expects Metallica's new album to be their best effort in a long time. And, unlike his early days in Metallica, when the bass was not turned on... *And Justice For All*, he knows that his presence in any band is an attraction unto itself. "Two and a half years later," he says, "there is a super Metallica, a kickass Voivod and a great Ozzy band. I made a decision. And every day since, I am reaffirming that. Here, during the rehearsals with Ozzy, I was asked to turn my bass up. That's a surreal thing."

It's hard to imagine that anyone other than Ozzy could be a big attraction in the heavy metal world. But there will be more than a little attention paid to the man playing the four-string on stage left when Ozzy and Voivod come to Canada.

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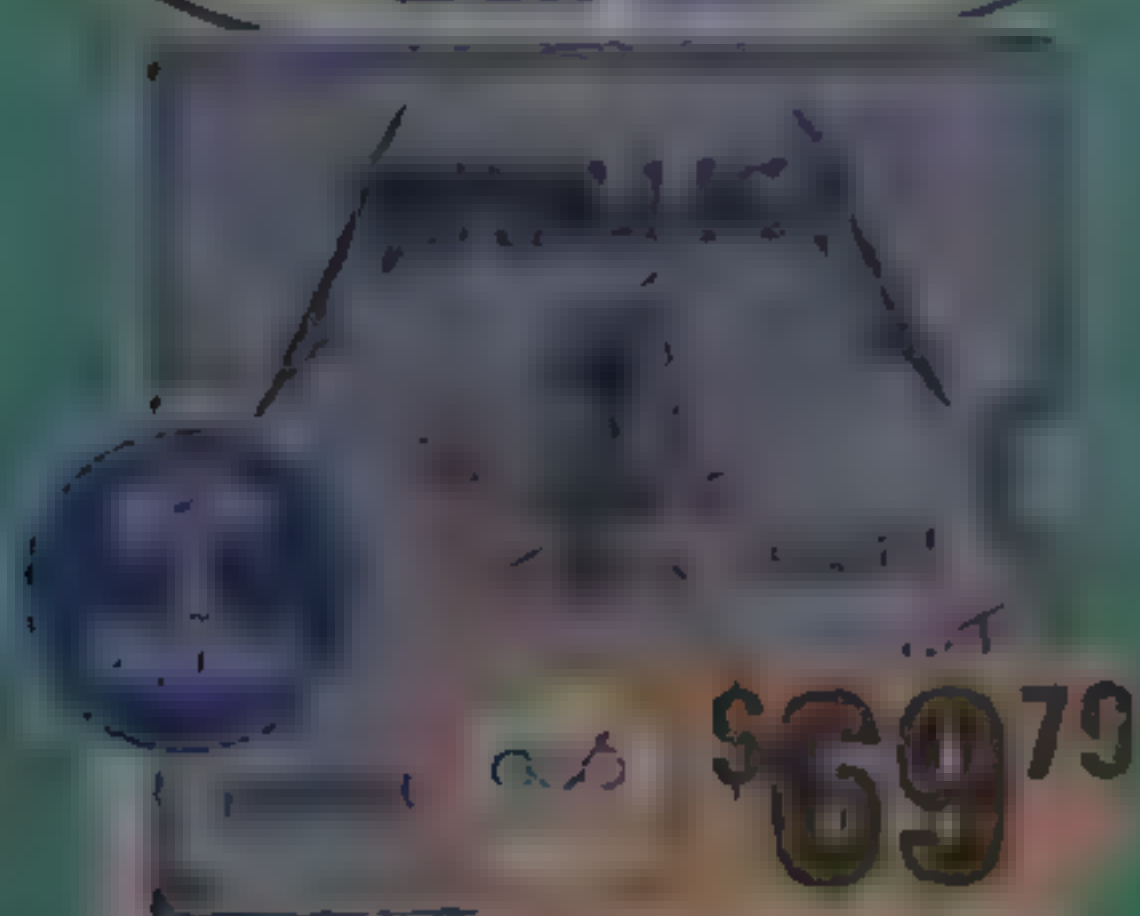
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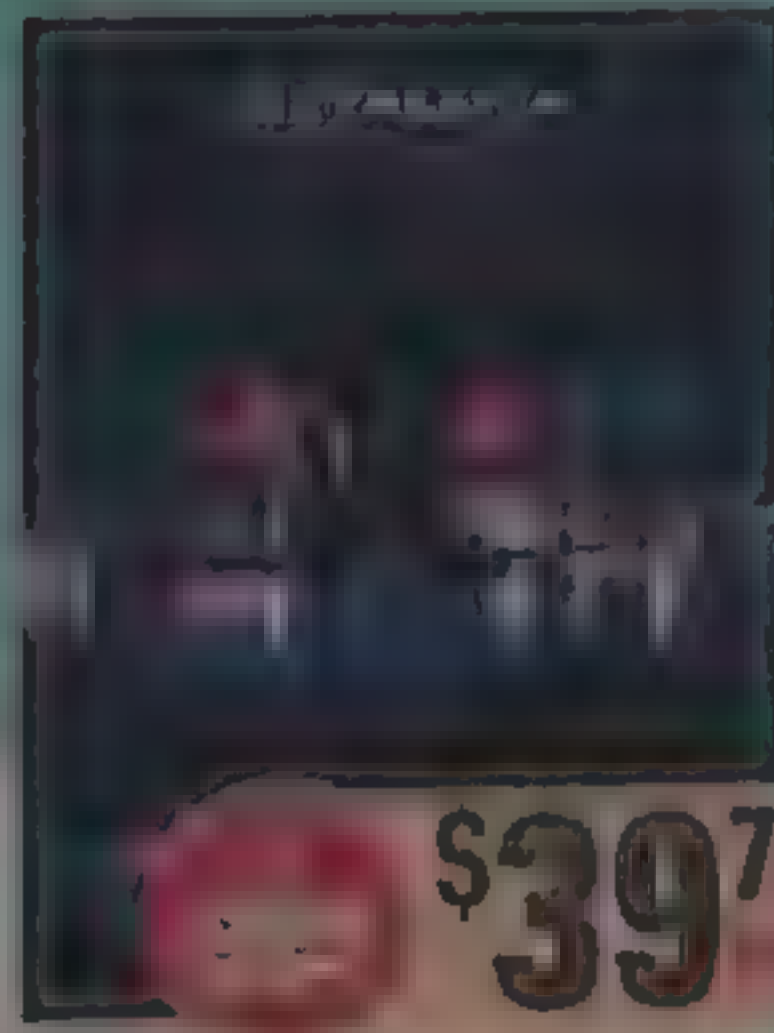
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The band with the Midas touch

SoCal punks Goldfinger beckon you to enter their web of sin

By PHIL DUPERRON

So tell me this—what exactly is Darrin Pfeiffer, drummer and one of the founding members of SoCal rockers Goldfinger, doing with a 416 area code?

As it turns out, Pfeiffer moved to

Toronto from Los Angeles last year for a number of reasons—his love of hockey, a fondness for a real change of seasons and, of course, a girl. "About five years ago," he says, "I married a Canadian girl and she came out to live with me in Los Angeles for a while and that was great and dandy. We talked about having kids and buying a house, and as much as I love L.A. I just didn't want to buy a way overpriced house and have it fall to the ground in an earthquake. L.A.'s a nice place but I don't think it's a great place to raise kids."

Pfeiffer is in Chicago today,

though. Goldfinger just finished an extended soundcheck at the city's infamous House of Blues club, the band's first stop on a three-week tour. Because they all live on different sides of the continent, this has been the first time they've played together in a while. "We've been in a band long enough that we don't have to practice," he says. "I know that kind of sounds odd—I mean, we practice individually. Then we get together and just do an hour-long soundcheck and go over the kinks. Get some of the bugs out of the system, and as the tour progresses, we'll start working on new tunes for the new record we're

working on."

Goldfinger's most recent disc, *Open Your Eyes*, came out last year and marked a return to the band's roots, scrapping the ska flavour found on their previous couple of albums. "I think overall as a band

PREVIEW PUNK

we've changed, we've evolved," says Pfeiffer. "I mean, like any band, we're always trying to better ourselves. But on this last record, *Open Your Eyes*, we pretty much went back to the formula of our first record, which is a good mixture of pop,

punk and a little bit of reggae, and there. I feel it was probably our best record. It's similar to our last record stylistically, but I think the songs are structured better, the melodies are better and the lyrics are a lot better. I think as a band we play better on it."

Even though it seems like every other band these days has brightly coloured hair and tattoos, that doesn't mean punk rock has taken over the airwaves. Pfeiffer thinks the success of punk-influenced bands like Green Day in the '90s altered the public's perception of punk. "People thought any band that was kind of young and good-looking, has tattoos and plays fast and loud—they're punk rock," he says disparagingly. "Well it's not the case. It's just fast rock 'n' roll."

PFEIFFER IS REALLY PICKING UP steam now, insisting that there really aren't any true punk bands left. "There's Rancid, NOFX and bands like that," he says, "[but] I don't consider Goldfinger a punk band at all. I don't consider [either] Good Charlotte or Blink-182 [to be] a punk band. They're definitely harder and a little heavier than, say, Matchbox 20 or Creed or something like that, but it's just rock. Maybe a little faster. A punk band to me was like the Sex Pistols—they totally didn't give a fuck about anything. They didn't care what you thought. They didn't care about themselves. They didn't care about society. They just wanted to rebel against the chain of command, the authority of the world. If you were with it, cool. If not, fuck off. And that's real punk rock."

His words are equally strong when he discusses his other passion, hockey. A diehard NHL fan—Gretzky is his all-time favourite player—Pfeiffer has a blunt opinion about the Stanley Cup finals and he's rooting for the underdogs. He figures that if the Mighty Ducks can squeak by in Game Four (which they did with an overtime victory over the New Jersey Devils) they stand a good chance of taking the cup. "It'd be nice for the Ducks to win," he says, "just so it would shock the NHL." ☺

GOLDFINGER

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by SEAN AUSTIN-JOYNER

Front 'roe seat

mckenroe • With DJ Hunicutt and Venzel Phat • Majestik • Sat, June 7 Reality—in a perfect world, there's something that would be at the top of all hip hop artists and their art. Stories of Bronx poverty, L.A. gang violence and Europe's racial differences have been shared all over the globe, spurring artists to express their experiences more honestly. Unfortunately, that concept is often lost when record sales are concerned. Instead of hearing true-to-life accounts of regional existence, we get embellished stories about fabricated lives that, while we might like to believe them, probably aren't true.

Maybe that's why Brandon, Manitoba-born mckenroe is such a refreshing addition to Canada's hip hop scene. While he may not be the coolest kid on the block, mckenroe's blatant honesty makes him as able as the next man. Full of vivid descriptions of his personal life, mckenroe's first full-length solo album, *Disenfranchised*, is one of the most sincere releases of the year. "I don't necessarily think all music has to be honest," he says over the phone from Winnipeg. "I just think that a lot of hip hop has gotten to the point where it's ridiculous, and I just wanted to go in the other direction."

Whether he's describing an impending high school fight in "Got Away With That One" or drawing comparisons between fashion and acceptance in "What Will I Wear?", mckenroe's lyrics paint realistic interpre-

tations of his life. He says those lyrics are direct reflections of his personal experiences and thoughts, although he does admit to taking artistic license on a few of *Disenfranchised*'s songs, like "Let's Pawn the Bracelet (and Head for Vegas)."

"There's nothing wrong with music that's about the criminal element, as long as it's taken for what it is," he says. "I don't have anything against any form of hip hop, but I'm just tired of a lot of stuff that people take at face value that can't be true."

But since he's being truthful, I will too. It's image—not sincerity—that sells CDs. As CEO of Peanuts and Corn Records, mckenroe has more than being a rising MC/producer to worry about. At the end of the day, money is still the bottom line. With more than two dozen releases under the company's belt since its inception in 1994, P&C has made a respectable impact on the hip hop scene. Artists like Park-Like Setting, Fermented Reptile and the first group in which mckenroe was an MC, Farm Fresh, are only a few members of the label's stable of talent. "We just want to keep doing what we're doing, which is making music," says the 29-year-old. "We just picture ourselves becoming a strong independent label with a good following around the world, which I don't think is unrealistic."

The average P&C record sells units in the low thousands, and mckenroe says that's enough to make the self-funded label successful—so far. He defines his sound as "organic hip hop with good instrumentation and witty, sincere lyrics." His devotion to quality means, ironically, that his audience is limited—but mckenroe says that's the secret to P&C's success. "There's an audience for us that's big enough for us to make a living," he says. "We're not going to be rich and we're not going to have the biggest house on



the hill, but that's okay."

Though socially conscious hip hop is enjoying something of a comeback these days thanks to acts like Common and Floetry, mckenroe says its time for full mainstream marketability has yet to come. But he's more than happy right now to concentrate on pleasing P&C's fanbase. "We won't be on *American Idol* any time soon, but that's a good thing," he says. "The shows I dread the most are the ones where I'm playing a crowd I know will hate me, but that doesn't happen too much anymore. Most of the time I'm not on the bill with a hypnotist at a college anymore, Now I'm actually playing shows where people can take it or leave it, and that's fine with me." ☐



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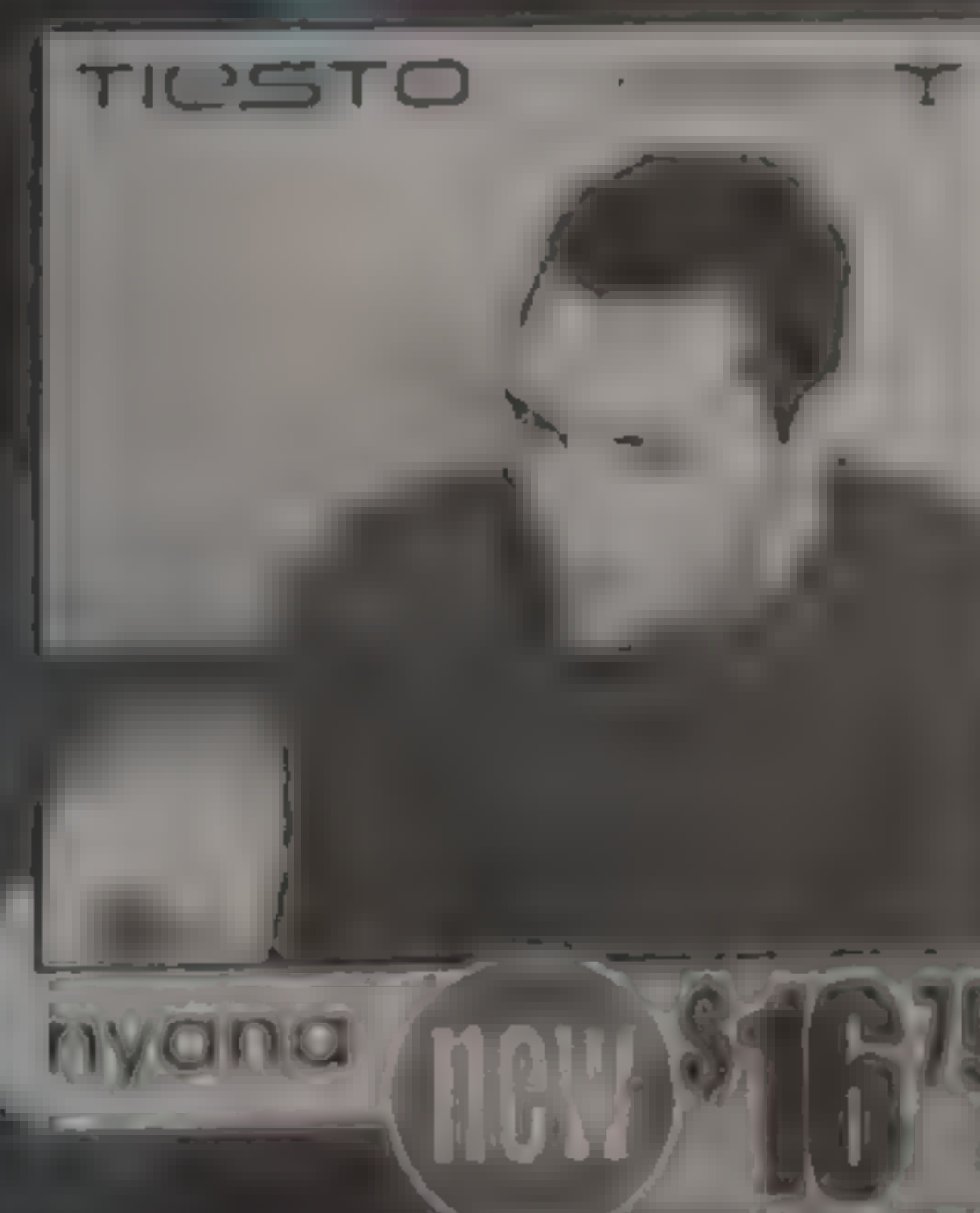
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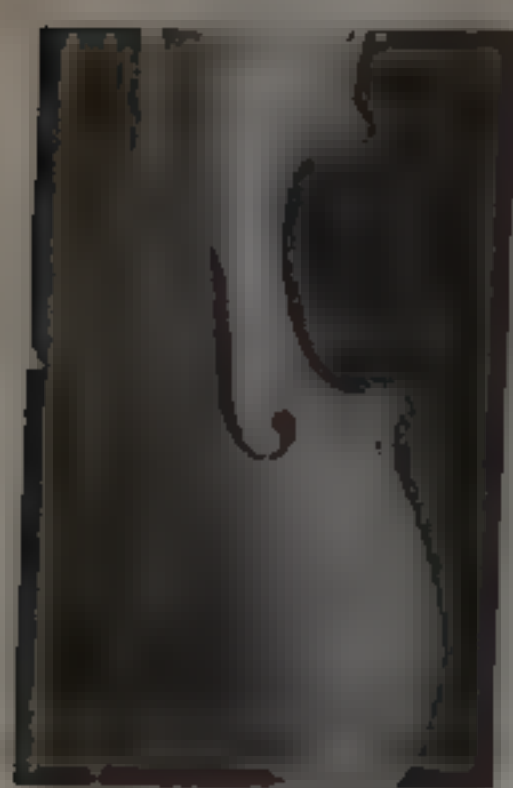


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classical notes

BY ALLISON KYDD

Hi-yo, Silverman

Two famous pianists for the price of one. Last week fans of the Metamorphosis concert series had the pleasure of anticipating "internationally acclaimed" pianist Yefim Bronfman; then, when he couldn't appear because of a "minor finger injury that [necessitated] a few days' rest," they got to actually hear his replacement.

That Vancouver's Robert Silverman was available for the May 29 concert

and able to replace Bronfman on a day's notice is remarkable enough. What made the night even more exciting was the quality of Silverman's performance. After all, he is an artist one *Calgary Herald* reporter described as "one of the finest pianists I have ever heard, live or on recordings." When asked how he could respond so quickly to Maestro Grzegorz Nowak's invitation, Silverman replied it was unusual for him to have a weekend off, and he was wondering how he would fill it. When Nowak called, his question was answered.

Though Silverman recently resigned his faculty position at the University of British Columbia to devote himself to recording and performance, his concert experience is already extensive. So is his discography: 25 CDs and a dozen records, including a Juno-nominated, 10-CD collection of all 32 Beethoven sonatas. The Ontario Arts Council awarded him a Career Achievement Award for Key-

board Artistry, recognizing his "high level of artistry, his moving interpretations of a wide range of music... and his commitment and contribution to music in Canada."

Last week, I reviewed a concert by Ph.D. candidate John Brough. My remarks were subjective and somewhat flippant, but I was intrigued enough to ask Professor Len Ratzlaff about the requirements for a grad recital. He told me that conductors must cover a variety of periods and styles in their choice of repertoire, and pull together a group of essentially un-auditioned singers for a full recital. He also said the most important requirement is "the defensibility of the stylistic and performance decisions, how the conductor effects those decisions in [their] gestural technique and their outcome in the performance."

Clearly, meeting such demands requires much work and thought. Brough balanced secular and sacred themes, providing *Six French Songs* by

Paul Hindemith and four love laments by Johannes Brahms for variety. The most challenging work was Alfred Schnittke's *Psalms of Repentance*, in which Adam and Eve are dispelled from Paradise—hardly uplifting, but still compelling. Brough paid attention to the text and chose to end with the most hopeful segment.

Some concerts are university requirements, while others can be both fundraisers and tributes. Such was the case when music students Andrew Wan (violin) and David Eggert (cello), held a concert in Convocation Hall on June 1. It was the best possible way to spend a rainy Sunday afternoon. Add to that the sense of history in the making that attends concerts by extremely talented young musicians. Both have been accepted by American universities—Wan by Juilliard in New York and Eggert by Boston's New England Conservatory—so even with grants in place, they face hefty expenses and welcome donations at 464-5739 (Eggert) and 951-5256 (Wan).

The concert wasn't just a plea for financial support; it was also a thank-you to family, friends, teachers, colleagues and the community as a whole. Yet there is a danger in being too beloved. Both Eggert and Wan now seek "environments where they are not so loved," and where there's greater competition. "The essence of musicianship is constant improvement," says Eggert, a Tanya Prochazka student whose passion is chamber

music. "It's like life in general. You're close contact with other people, you must know when to come forward and when to step back."

Wan, on the other hand, loves the thrill and responsibility of performing with symphony orchestras. A student of Yoko Wong, Martin Riseley and Aaron Au and coached by the Edmonton Symphony's Tom Johnson, he has tasted fame with the Edmonton Youth Orchestra and as a guest of the ESO. Now he wants to be "immersed in an environment where [he is] constantly challenged."

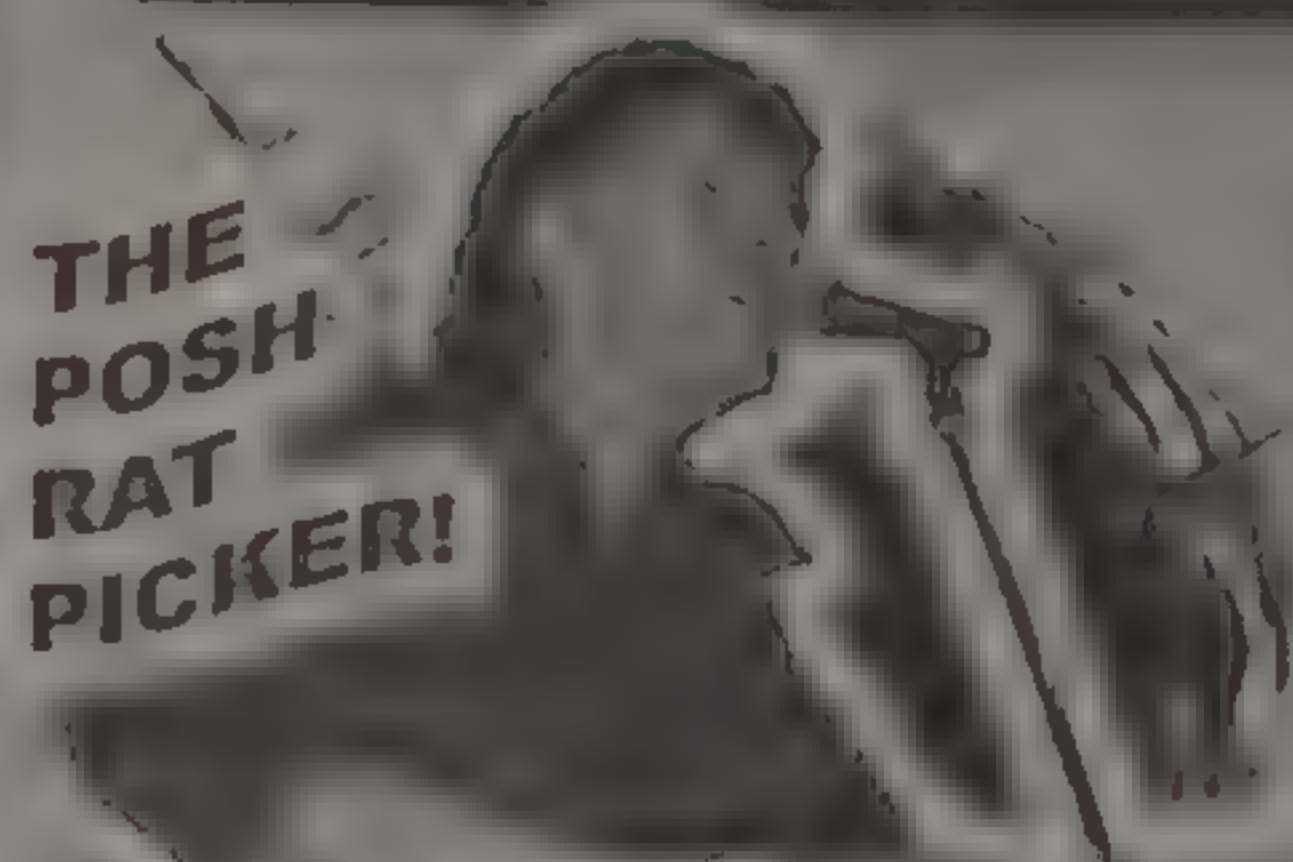
Pianist Ayako Tsuruta, Doctor of Music candidate and visiting assistant professor at the University of Alberta from 1999 to 2002, accompanied the musicians in the second half. She speaks highly of their ability and compliance, and Tom Johnson calls Wan a "quick study." Wan will be studying with Sally Thomas, Johnson's teacher at Juilliard.

On Friday, June 6, the season's final ESO Super Special is appropriately, royal—Queen Elizabeth II was crowned 50 years ago. Walton's *Crown Imperial* is the centrepiece, while guest organist Christopher Herrick, who was a choir boy at St. Paul's Cathedral in London for the coronation, continues his love affair with the Davis Concert Organ. Half a block away, at the Stanley Milner Library Theatre, the Rosett Guitar Duo (Kevin Marsh and Michael Lyngstad) are oblivious, playing a mixture of classical, jazz, pop and authentic world music. ☐

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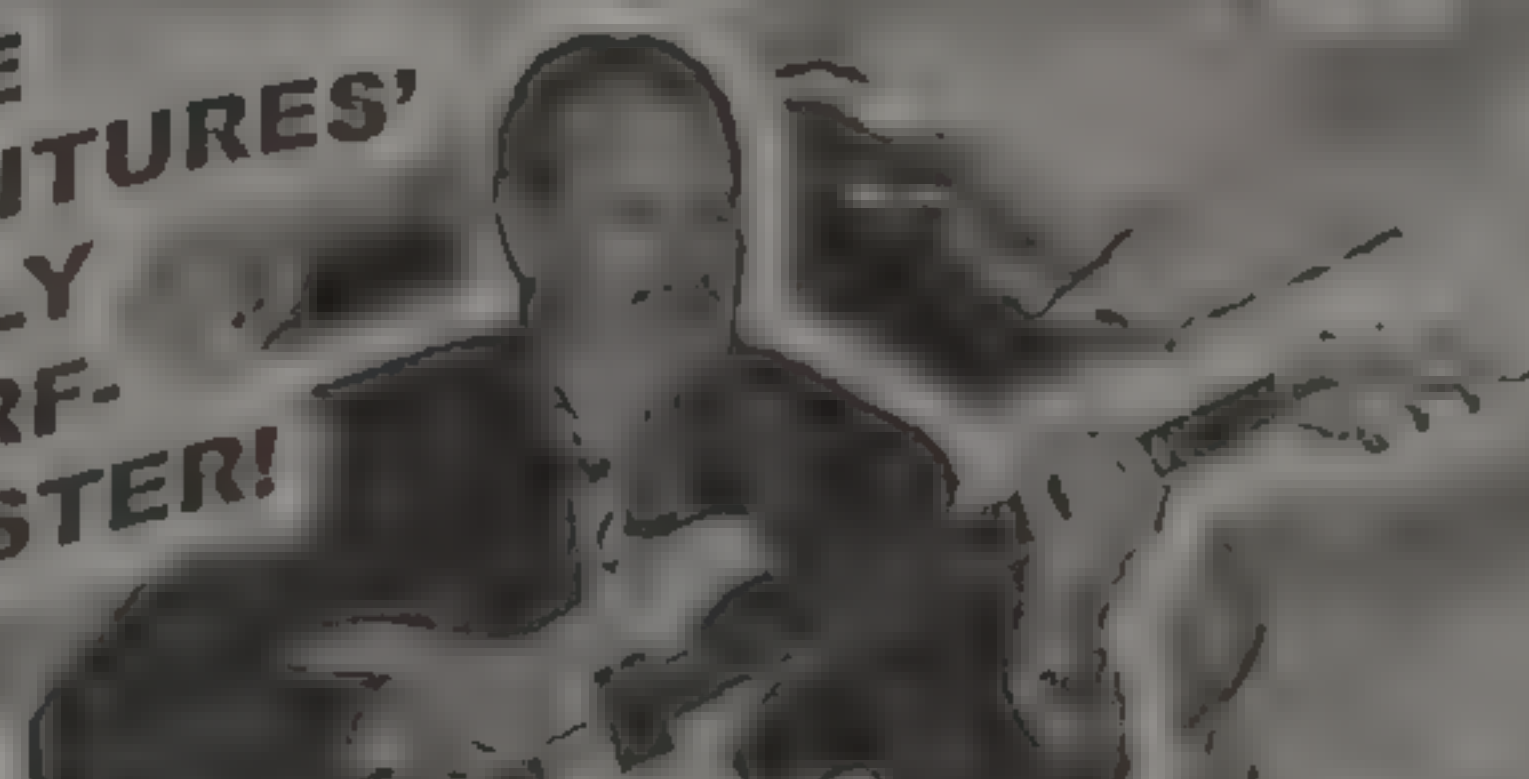
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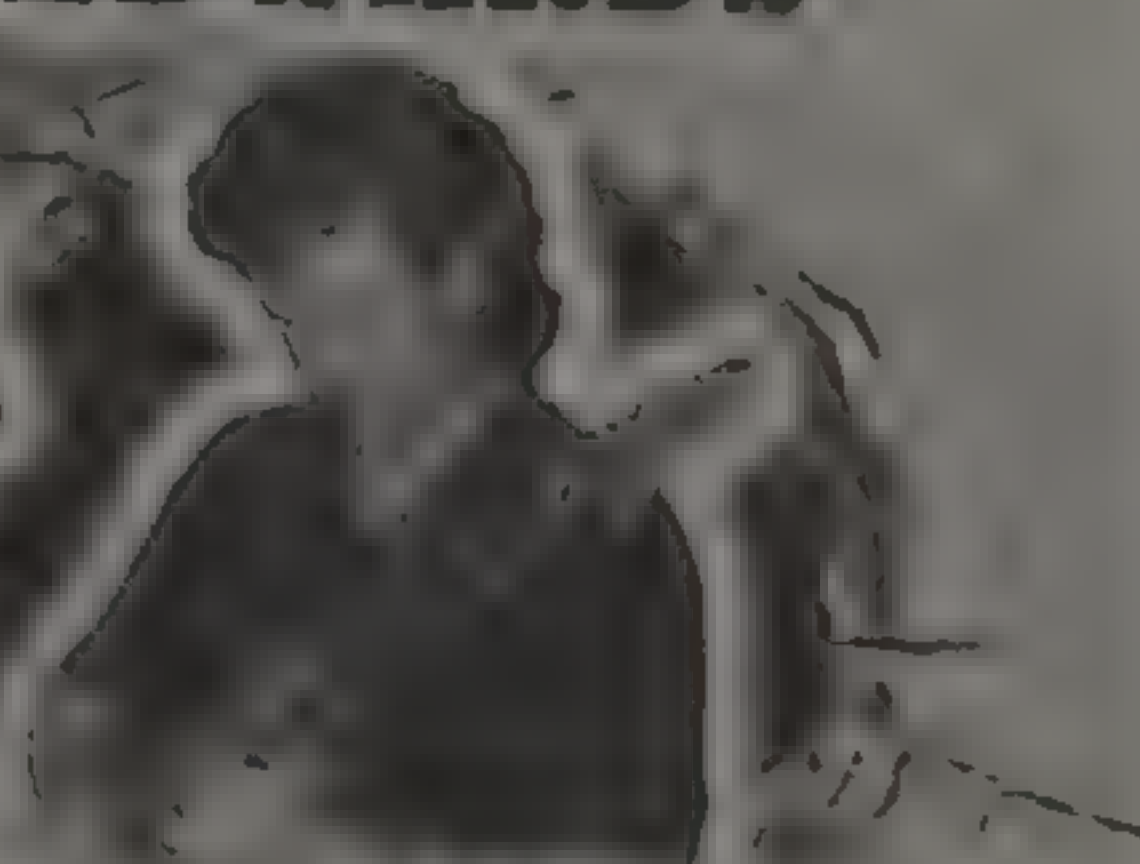
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root
down

By JENNY FENIAK

AA flattery

AA Sound System • With Ann Vriend and the Dropouts • Seedy's • Fri, June 6 What started out years ago as an experiment by a couple of sonically talented young lads from Saskatchewan has solidified into AA Sound System, a high-tech roots ensemble here in Edmonton. Ayla Brook and Marek Tyler are the masterminds behind the group, but last fall they added guitarist Layne Arndt to their distinctive urban/rural sound. Arndt decided to give the acoustic bass a go and, along with his laptop computer, he turned out to be just what the guys were looking for.

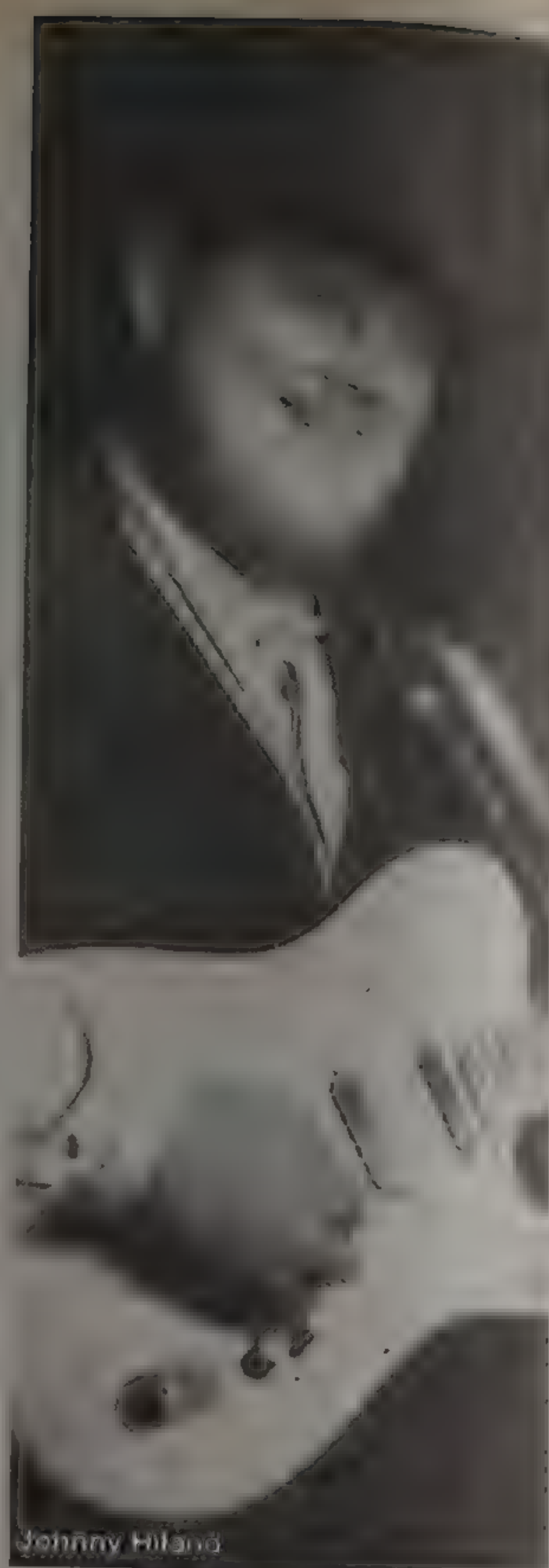
"Marek's been monkeying around with some samples—there's spoken word stuff and some sort of droning, unrecognizable instrumental things," explains Brook. "It's mostly pretty atmospheric stuff and then Layne is mostly using the laptop for keyboard sounds. So we're high-tech and low-tech at the same time. It's still pretty traditional as far as the song structures and things go. We're just taking a lot of the textures that electronic musicians and post-rock guys have been using and putting them into more of a singer/songwriter sort of folk setting. But it still gets pretty rocky every once in a while—we get loud still."

Rather than squishing together a fistful of clashing ideas, AA Sound System rolls out a sensual mix of smart songwriting, easy grooves and ear-catching sound bits, all distinguished by a deep sense of place—not so much of Saskatchewan, Brook says, but a well-rounded perspective on growing up in western Canada. Brook spent most of last summer outside Prince Albert, where he owns a house and a piece of land, and found lots of fodder for his songwriting. "It was a pretty dry, gloomy summer and there was a forest fire that came really close to my house," he says. "So it was a pretty apocalyptic summer, but it gave me lots of material."

That newer material, along with several years' worth of backlogged songs collected while sorting out a solid lineup, is finally about to be exposed to waiting ears. With three committed players and the necessary technology on hand, all that's needed is some spare time to commit it all to a CD. And once that's done, AA Sound System figures it's time to hit the road and appease waiting fans on the west coast later this summer.

Ax and you shall receive

The Mr. Entertainment Guitar Extravaganza • Red's • Sun, June 8 Every year since 1999, Al Dobish, the owner of Mr. Entertainment, has rounded up a handful of the world's best guitar players and arranged for them to share the same stage. As a



Johnny Hiland

dealer in musical instruments, Dobish has frequented trade shows in places like Nashville and Los Angeles, cultivating connections and rustling up talent to bring to Edmonton. "We try to get different genres and styles of music which have a mass appeal," explains, "and most of these guys that I'm bringing up are literally the musicians' musicians. These are the guys who pro guys listen to for ideas and to help them get better in their playing."

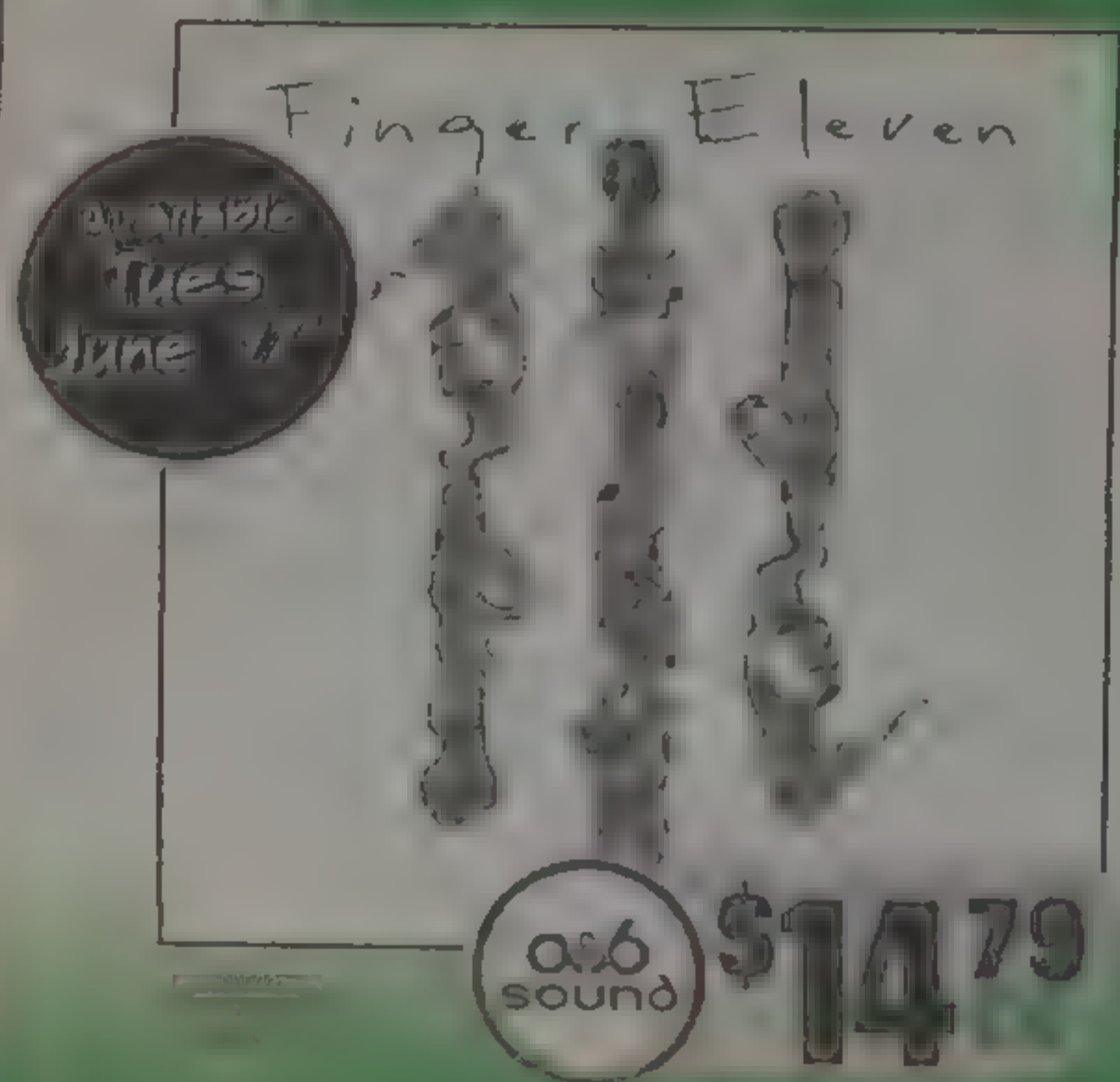
Of the four players being showcased this year, Jack Semple is the only Canadian. Albert Lee and Nokie Edwards from '60s surf group the Ventures have been past highlights of the show and have returned due to popular demand. "[The Ventures] were the first really successful instrumental guitar band," says Dobish. "They were actually bigger than the Beatles in Japan in the '60s. Nokie's actually the 'King of Guitars' in Japan—they dubbed him the Elvis of guitars over there."

For Johnny Hiland, the junior member of this year's Extravaganza, the show is an extra-special occasion. "[Albert Lee] is one of my big guitar heroes," the blind guitar prodigy gushes in his southern drawl. "This will be my first time meeting Albert, so I'm actually so excited I'm beside myself. I was just a youngster when I first saw Albert play on TNN with Vince Gill. So Albert was certainly a huge inspiration for me to pick up a Telecaster and try to go to town on one. It's going to be just wonderful, I'm actually eagerly awaiting that."

Not only is the show an extraordinary opportunity to marvel at a plethora of talent, but Dobish hopes it will inspire up-and-coming local musicians to strive for better musicianship and a more appreciative approach to the art of guitar playing. ☐

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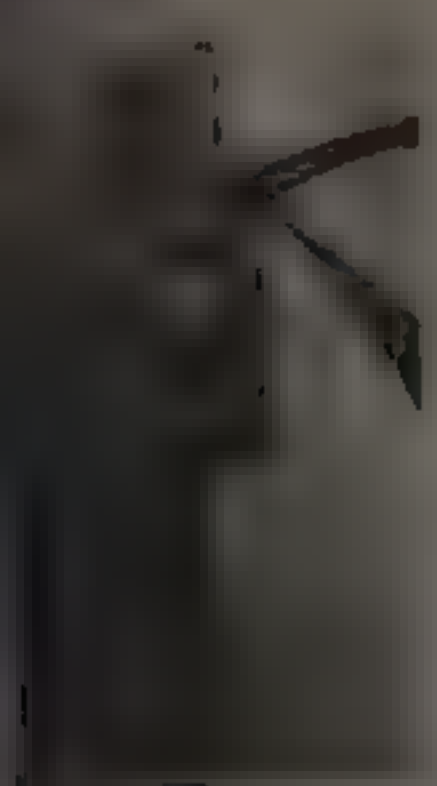
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By DAVID STONE

catch myself

Tiësto's in town again. Not that he's a bad thing—the Dutchman knows how to give people a good night on the dance floor, and his night (Thursday) at the Joint should be no different. With a fresh mixed album (*Nyana*) on the shelves and a new album tentatively scheduled for a release, Tiësto is probably feeling like the top of the world. So what if a British magazine named him as the top DJ in the world? He's just happy to be playing around the world, especially in Canada. "I enjoy playing in Canada a lot," he says over the phone from a sleep in his hotel room. "But when I'm DJing, all I get to do is meet people—I never get to see the sights. The people are really friendly and they're a bit like Europeans. The vibe feels more international, like Montreal." And what about Edmonton? He's been here a few times, beginning with a humble stop at what used to be Par-

liament down on Whyte Avenue, shortly before his remix of Delerium's "Silence" became a mainstream club staple. "I like playing there," he laughs when recalling his visits to our town. "It's like my living room." Sure, it's not anything like performing in a stadium filled with 25,000 of your fans, like he recently did back home in Amsterdam. Tiësto treats every gig as a special occasion, and attempts to make every mix and selection an exercise in perfection. "It's almost never that way, though," he laughs again. "I'm a perfectionist—when I'm done, I always get the sense that it could have been just a bit better." I'm sure you'll find few of his fans disappointed with him, especially tonight. It should be rammed at the Joint, so showing up early to beat the inevitable rush might be advisable. You might also be able to catch a bit of the opening act, Calgary's Cary Chang, proprietor of that city's superb vinyl dealer Feroshus and a top-notch progressive house DJ. However, if you can't get your butt into the Joint, or if you'd rather indulge yourself in the jacking beat of proper house, you could shuffle into Majestik for a local all-star showdown. Joining Thursday residents Tripswitch, Sweetz, Juicy and Jameel is former Pure resident **Dragon**, who's been putting his mark on the local scene for more than a decade. Since Pure closed down in March, Dragon hasn't been inactive. When

he's not kitting people out with electronic gear at his day job down at Axe Music, the veteran DJ has been exploring the opportunities of digital media. The company he founded with Vancouver electronic artist Lace, VuTag, has been producing music-oriented software and club nights as well as original tunes. One of VuTag's longest-running creations has been **Underground Rescue**. Its current incarnation as a club night is entering its third week this Sunday at the Backroom Vodka Bar, but it's taken eight years for it to wind up this way. "It started as a radio show we did in Vancouver back in 1995," Dragon explains. "Then it was a webcast for two years, until we had to stop last year. Now we're developing the show as a peer-to-peer webcast on Kazaa." The Backroom night is an opportunity for Underground Rescue to exist as a physical entity, a refuge for people looking to chill out to an

eclectic mindscape, created by Dragon and LP with their extensive record collections. The night is also an opportunity for Dragon to demonstrate VuTag's latest software creation, a program that uses MIDI to trigger visual projections. "We'll play acid jazz or hip hop one minute, and Led Zeppelin the next," Dragon says of the night's format. "It's a real mixed bag, to say the least." Dragon admits that the night's banner might raise the eyebrows of a few cynics. "The motto of Underground Rescue is 'protecting the community since 1995,'" he laughs. "We don't take ourselves seriously, but we take the music seriously. There's a gravitational shift going on with everything. It's like that scene in *24 Hour Party People*, where they talk about the wheel and things are heading into the apex. That's where we are now—the culture is on the downswing, but in a few years it's going to swing back up and find a

new audience." Dragon points to the resurgence of electro as an example of the coming renaissance. "Electro is nothing new," he says, "but it's helping put the art back into the music, as opposed to how things have gone with these pre-packaged musical ideas." In keeping with the theme of providing shelter for the huddled masses, the night is open to aspiring and established DJs looking for a place to drop a set of their more offbeat and adventurous tunes. "There's no cover, either, because this isn't a for-profit project for us," Dragon emphasizes. "We have no pretensions of making this into a big club night, where you've got people dancing everywhere. This is a place to relax and hear some good music. It's giving something back to the community." ♡

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4. DEFTONES

Deftones

5. NORAH JONES

Come Away With Me

6. COLDPLAY

Rush Of Blood To The Head

7. MATRIX RELOADED

Soundtrack

8. EVANESCENCE

Fallen

9. COLDPLAY

Parachutes

10. LIVE

Birds Of Pray

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8. STAR TREK: NEMESIS

9. DANCE WITH WOLVES

10. NATIONAL SECURITY

NEW SOUNDS



ERIN MCKEOWN
GRAND
(NETTWERK)

By a very weird coincidence, Erin McKeown's new CD, *Grand*, contains a cover version of the same obscure Tin Pan Alley tune, "This Is My Lucky Day," that jazz vocalist Denzal Sinclair sings on the other new disc I listened to this week. But McKeown is anything but a jazz diva; on the contrary, she's one of the freshest, most delightful singer/songwriters I've heard in months. Apart from "Lucky Day," *Grand* contains 13 original McKeown compositions, all of them stuffed with quirky images and graced by a sly sense of humour. Take, for instance, the advice she offers her listeners on the Be Good Tanyas-like shuffle "How to Be a Lady": "Paint your lips a touch too wide/Hide secrets in your mouth/Stand on corners far too long/Just to have a look-see/Hang your purse on your left/Your lover's photo, turn it right/If you want to meet a lady/Well, then, offer her a ride."

There are a few moments on the disc (and in the CD sleeve) where it's obvious McKeown is hoping listeners will find her whole persona simply too adorable for words, but just when her cuteness appears to be getting her best of her (as on "The Taste of You," which sounds like a rejected Squirrel Nut Zippers track); she'll blindside you with the understated yet powerful message of the amazingly unpretentious antiwar tune "Civilians" ("They are just civilians/We are barely civil to them") or the battered-wife ballad "A Better Wife" ("I held him to my breast/Like all the better wives/Who furnish men with love/And never leave their side").

I can't decide whether to call McKeown a less flaky Jane Siberry or a more flaky Eleni Mandell, but maybe I should can the comparisons and simply call *Grand* a wonderful album from a marvelous young talent. ★★★★★ —PAUL MATWYCHUK

MCLUSKY

THERE AIN'T NO FOOL IN
FERGUSON/1956 AND ALL THAT
(TOO PURE)

After the Welsh band's 2002 album *Mclusky Do Dallas* became the most-talked-about record of the year by... well, me (and maybe Whitey Houston and Martin from my soccer team), they have decided to strike quickly, releasing a new three-song EP that delivers everything we expect from this rockiest of rocking bands.

Mclusky still don't take themselves

seriously; the drummer is not all that disciplined about keeping time and they still play unadulterated punk rock in the key of early Jesus Lizard. "There Ain't No Fool in Ferguson" is a sloppy punk vehicle in which singer Andy Falkous spews out curse words with the glee of a potty-mouthed three-year-old and the heavy reverb washes of "1956 and All That" are augmented by Falkous's herky-jerky vocal account of mass murder. "Come out quick and name the dead," he sings. "I'm sure we got a Scrabble score/Keep your killing clean my love, just keep your killing clean."

On "Hymn for New Cars," Falkous bleats over a single bassline as if he were a modern-day Bon Scott. But instead of going to hell and getting drunk, he parodies the power of pop stars, ordering his listeners to run over people in stolen Volkswagens "and tell them I sent you-u-u-u." In a world filled with too many Eddie Vedder clones, Mclusky is a much-needed antidote. ★★★★★ —STEVEN SANDOR



LADYSMITH BLACK MAMBAZO
THE CHILLOUT SESSIONS
(WRASSE)

Ladysmith Black Mambazo are perhaps South Africa's most famous cultural emissaries. They've built more than just a career from their moving performances; they're regarded as embodying all the traditions which were suppressed in the "old" South Africa.

Thirty albums later, *The Chillout Sessions* stands as the first time LBM's a cappella singing has been remixed with beats (not to mention "Anglicized" song titles). The result is perhaps a more contemporary record, but one that doesn't detract from the group's core sound. The musical accompaniment is the work of several individuals, including Mark Woolford, Neil Sparkes and Count Dubulah, as well as South African remixers Nicky Blumenfeld, Dumi Dhlamini and Concord Nkabinde, who between them serve up appropriate blends of jazz, African rhythms, soul and subtle urban motifs, as well as traditional South African sounds and instruments. *The Chillout Sessions* should allow the group to reach an even wider audience, if that's possible for artists who've travelled the world as extensively as LBM have. ★★★★★ —T.C. SHAW

SAM ROBERTS

WE WERE BORN IN A FLAME
(MAPLE MUSIC/UNIVERSAL)

Last summer, Sam Roberts was famous. "Brother Down," with its sunshine vibe

and funky rhythm, catapulted the Montrealer before an enthusiastic audience and launched his indie EP, *The Human Condition*, onto the charts. *We Were Born in a Flame* begins where that disc left off—"Brother," "Don't Walk Away Eileen" and "Where Have All The Good People Gone?" all first appeared on *Condition*—and proves that Roberts is prepared to take his career on the long road.

Flame expands on the character Roberts only hinted at on the EP—a deft mix of Beatles-esque harmonies, Byrdian wryness and Who-sized riffs lie at the root of these 14 songs, informing every addictive harmony, every crunching guitar. Roberts breezes through songs with deceptive ease, switching from rafter-shakers ("Higher Learning") to barroom kickers ("Dead End") while still making room for the sarcasm of "The Canadian Dream" and the nostalgia of "Every Part of Me."

This year, Sam Roberts may remain famous. He might even become more than that. But as long as he keeps delivering goods as pleasant as this, that might be okay. ★★★★★ —DAVE JOHNSTON

NORTH OF AMERICA
BROTHERS, SISTERS
(LEVEL-PLANE)

Starting off with the breakneck "Keep It on the Download," Halifax's North of America slay their instruments and kick up a nasty groove all the way through their third record, *Brothers, Sisters*. The arrangements come frantic and furious, so they're hardly monochromatic—words and notes get tossed out with deconstructive abandon, held together with the barest of metaphors and rawest of melodies. Songs like "Let's Get Sick to Our Stomachs" and "Oh My God, Oh My God, Everybody, Oh My God" are reminiscent of the work of Pavement and Polvo, just spiced up with some handclaps and chiming background vocals. But before you think *Brothers, Sisters* is a dissonant art-rock primer, listen to "Let's Get Tight" and "The Fix Is In" and prepare to see your fist involuntarily pumping in the air—these rousing anthems befit the rallying cry of the album's title. Perhaps you'd prefer the loose, skipping rhythm of "Yes to Yes, Curse to Cursed," which hints at the unsettling jive of Gang of Four and perhaps even the Buzzcocks without the blatant smell of homage. Discordant? Certainly, but never boring. ★★★★★ —DAVE JOHNSTON

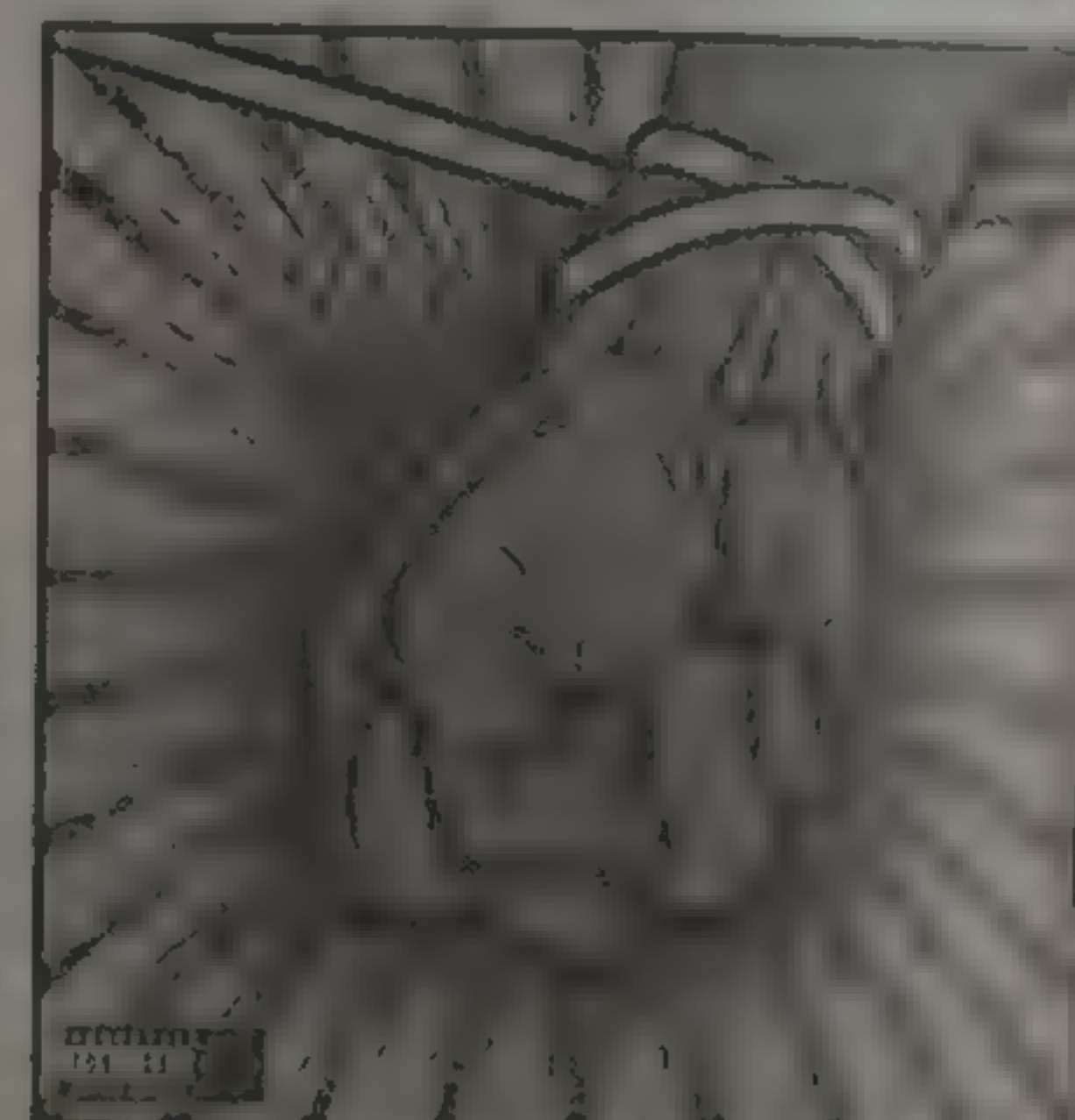
DENZAL SINCLAIRE
DENZAL SINCLAIRE
(VERVE)

Like most fans of old-school jazz singing, I have, at a conservative estimate, something like 289 different versions of "I Got Rhythm" in my CD collection. Who could ask for anything more? Jesus Christ, not me—if one more singer starts crooning in my ear about how happy he is to have daisies in green pastures, I swear he'll be pushing them up by the time I get through with him.

At least that was my attitude before hearing Canadian singer Denzal

Sinclair's remarkably fresh version of the classic Gershwin tune on his self-titled new disc—his first release for the big-time U.S. jazz label Verve. On the verse, Sinclair disguises his voice with some kind of filter in order to duplicate the muted, slightly tinny sound of vintage 1930s LPs, a potentially distracting gimmick that Sinclair quickly drops once he launches into the refrain. Most people take "I Got Rhythm" at breakneck speed—it's no wonder that bebop instrumentalists constantly used the tune as a launching pad for their virtuoso solos—but Sinclair slows the tempo down to a mellow, sinuous groove that, miraculously, makes this old chestnut sound fresh all over again.

Not every track on *Denzal Sinclair* sets out to reinvent the wheel; this is easygoing, unthreatening jazz for the Diana Krall set. But Sinclair's warm voice (a cross between Nat King Cole and a sedated Jon Herdricks) is a pleasure to listen to, and his material is a smart assortment of Tin Pan Alley standards (including a nice version of "Exactly Like You") and decent, if uninspired, originals that, in the Gershwins' words, ought to make you chipper all the day. ★★★★★ —PAUL MATWYCHUK



METALLICA
ST. ANGER
(ELEKTRA/WARNER)

From the rippling opening notes of "Frantic," which kicks off *St. Anger*, it sounds as if Metallica still has some fight left in their music. For the last six years since their last proper album, 1997's *Re-Load*, the band has made more noise in the news than they have in the studio, with the Internet piracy battles and all. So here they are—sans bass player Jason Newsted, who took the high road out of the kingdom for Voivod and Ozzy and was replaced during the recording by producer Bob Rock—trying to reconnect with their roots and perhaps their longtime, alienated fans. "This search goes on," frontman James Hetfield sings, which might as well be the theme for this pulsing, raging beast of confusion.

Only brief glimpses of their 1990s foray into melodic waters are evident on *St. Anger*, and these moments are probably the only things that keep the music from sounding like a tired voyage through metal clichés—many of which, to be fair, were practically invented by Hetfield, Lars Ulrich and Kirk Hammett themselves back in the days of *Ride the Lightning*. "The Unnamed Feeling" and "Purify" are saved by these periodic flourishes of

When the elephantine power of percussion take a back seat to some tangible emotion. Otherwise, the rest of the album plays out like a tantrum, cursing in all directions too calculated to be honest. Songs like "Some Kind of Monster" the with self-loathing, but they also crawl into the desert of the band's dissonant like a fine vial of Arabia. Sadly, the drama is forced; even the lyrics are laugh-juvenile—"I'm judging the world from my throne, drinking from the cup of denial" (from "Dirty Window") would have been lifted from a teenager's book of angst poetry. There's no doubt the band went through a period of intense upheaval while making *Serart*, but their righteous indignation is now callow and tiresome now. Hardcore fans may welcome them back, but as a field spits, "It's my world—sucker!"

★ —DAVE JOHNSTON



SERART
SERART
SERJICAL STRIKE/COLUMBIA)

Serart is a collaboration between Serj Tankian, frontman for the multi-platinum group System of a Down and Tunc Boyacyan." So says the promotional sticker on the cover of the CD *Serart*, but what the sticker doesn't even hint at is how unique this band actually is.

Although some tracks are in fact worked SOAD tunes, it isn't hard to imagine fans of the band being taken back by this cache of eclectic soundscapes—part ambient, part worldbeat, part electronic, and with more than a

pinch of John Frusciante-style eccentricity thrown in for good measure. The music is as varied (and sometimes as fragmented) as the track titles. There's simply too much going on in cuts like "Devil's Wedding" and "Facing the Plastic" to describe this disc as a whole. From the sounds of a vicious firefight to middle Eastern vocalizations to busy house beats to cut 'n' paste found samples, *Serart* verges on being the experimental disc to end all experimental discs.

Again, it's doubtful that fans of Tankian's full-time group will embrace such a complete about-face, but there's no doubt that anyone who pries the lid off this album will be overwhelmed by its sheer sonic invention. ★★☆☆ —T.C. SHAW

**DALE LADOUCEUR
AND THE BROKE ENSEMBLE
BRIMSTONE AND CLOVER
(CROWTOWN PRODUCTIONS)**

It's been nearly six years since Edmonton's chief of the Chapman stick, Dale Ladouceur, gave fans something to take home from her show besides full hearts and satisfied ears. *Brimstone and Clover* was worth the wait. The former Mavens headmistress has assembled a fresh band of minstrels, the Broke Ensemble, which includes Mavens Bill Hobson and Barrie Nighswander plus Daniel Schnee on horns and a few guests including Terry Morrison, Maria Dunn and Laura Vinson.

Put on *Brimstone and Clover* and let Ladouceur serve you a 14-course musical feast of jazz, swing, reggae and arty ballads which satisfies all cravings from tangy to sweet. Ladouceur's voice rumbles and soars while she and her ensemble paint moody musical landscapes underneath, made all the more divine by the Chapman's unique range of sound. Tracks like "No Will," "Cry to Eve," and "At Home" show Ladouceur's maturity as a songwriter, offering Rheostatics-like rich, cinematic layers. "Kitschy Jelly" and "Why Is You Like You Is," reveal a cheeky playfulness. With "Rainy Spring," "She" and the CD's stirring finale, "The Affair," Ladouceur proves herself a master at distilling a melody before building it to

a swelling conclusion. This CD fills you up. ★★☆☆ —LISA GREGOIRE

**THE HIGH LLAMAS
RETROSPECTIVE, RARITIES
AND INSTRUMENTALS
(V2/BMG)**

Sean O'Hagan worked his way into the music world's consciousness with his organ work with British/French bachelor-pad music lords Stereolab, but his own band, the High Llamas, deserves another listen. Throughout the '90s, the High Llamas was O'Hagan's excuse to act as a pop music historian; a High Llamas song could easily take a Beach Boys-style vocal harmony, mix it with some strings, throw in a bit of '60s yé-yé and round things out with a banjo solo. O'Hagan comes off a man whose muses range from *Pet Sounds* to Serge Gainsbourg to anything by the Doobie Brothers.

The first half of this two-CD collection constitutes a fair overview of the High Llamas' career. But it's the second CD of rarities and instrumentals that allows the listener to understand how the High Llamas worked in the studio. Yes, the instrumentals go on too long, they feature some awfully jarring organ work and some overly repetitive horns, but they also show how O'Hagan is willing to bring so many elements into the studio and only take out what works. Not seminal, but worthwhile. ★★☆☆ —STEVEN SANDOR

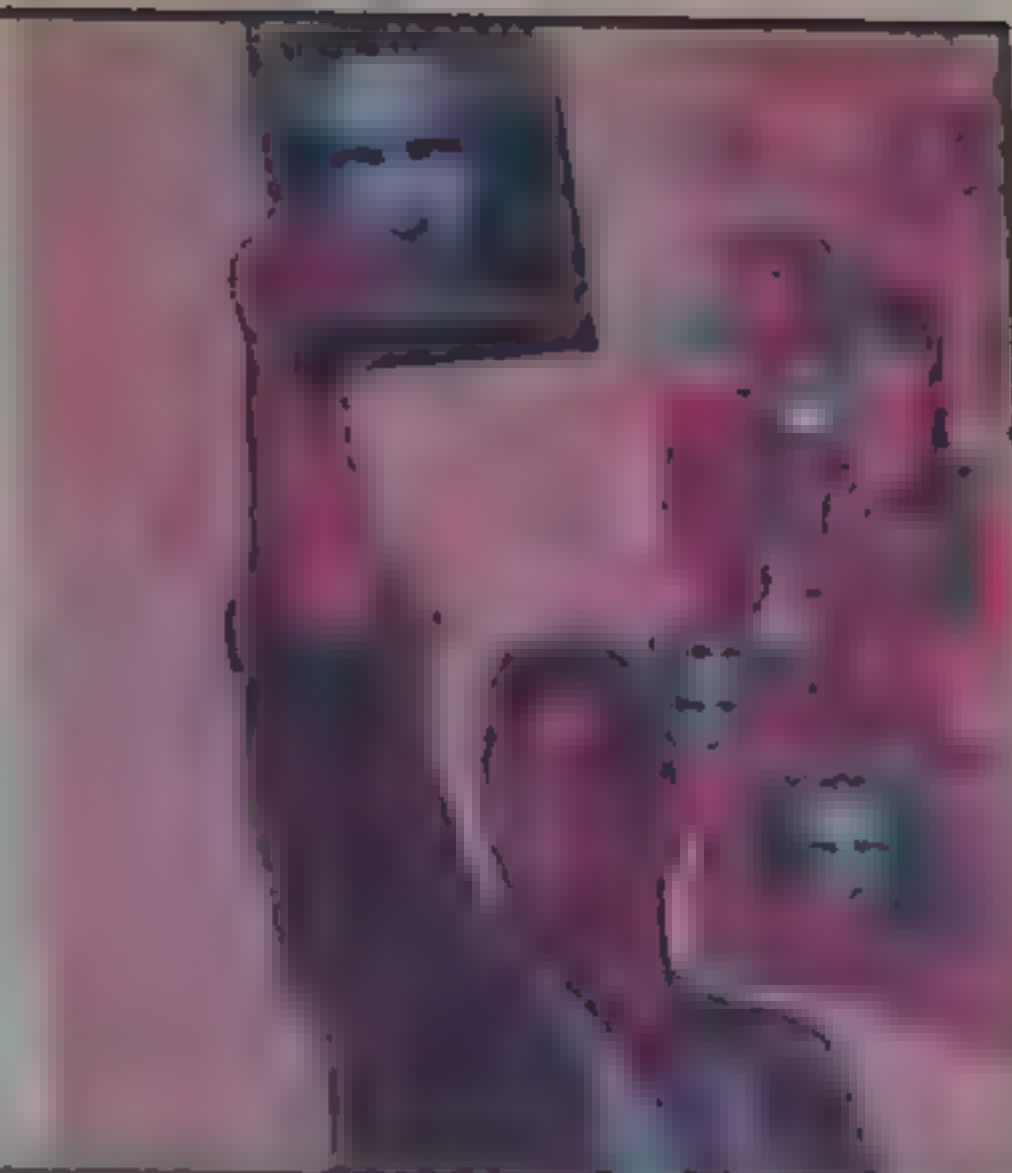
**DEAD OR ALIVE
EVOLUTION: THE HITS
(EPIC/SONY)**

These are not hits *per se*, but a reminder of an era when we lost our collective minds. "You Spin Me Round" is a classic disco number that will survive the ages whether we like it or not. You can buy this disc and play that song over and over again—you even get an updated Metro remix for your pleasure.

If you choose, you can listen to the rest of the 17 tracks too and recall that, once upon a time, everyone did too much coke and thought piano ties were a good idea. That's all. ★★ —DAVE JOHNSTON

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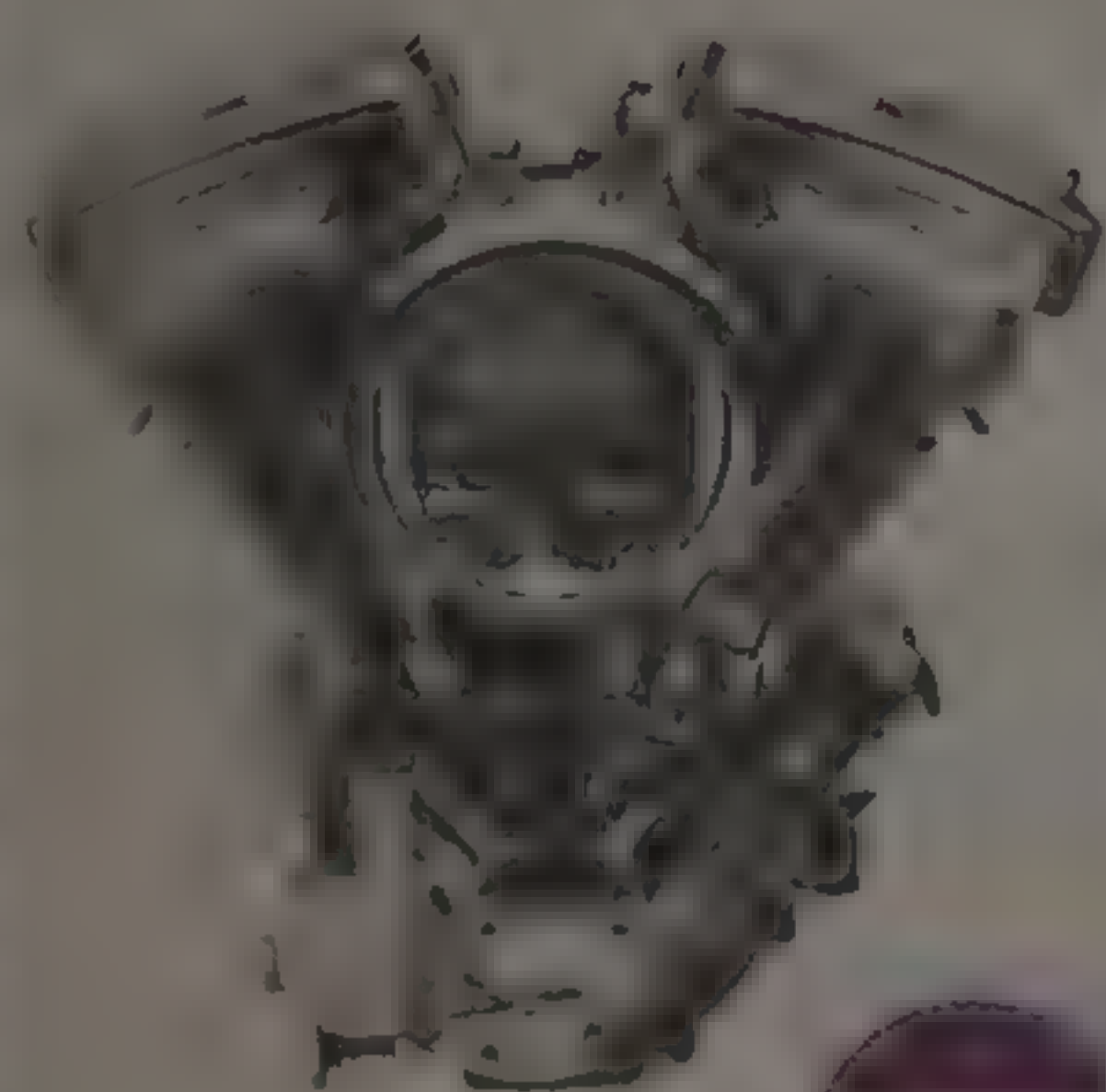
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FILM

Buster Keaton goes to Palestine

Divine Intervention applies freewheeling comic conventions to Middle East conflict

JOSEF BRAUN

One of the most provocative and boldly satirical commentaries on the ongoing Israeli-Palestinian conflict, Palestinian filmmaker Elia Suleiman's *Divine Intervention* is a quietly unironic series of often off-kilter sketches that centre around

community unrest and oppressive Israeli checkpoints in Suleiman's hometown of Nazareth. Nazareth is the largest and most relatively peaceful settlement of Palestinians in Israel, a fact that gives Suleiman an opportunity to use minute events to illustrate the country's broader hostilities.

One neighbour mindlessly tosses his trash onto the property of another. A mean old man guts a child's soccer ball with a knife when it lands on his roof. Three men beat an unseen victim with sticks only to be aided by another neighbour who comes out and just shoots the guy. Instead of moving his car so that the

neighbour parked behind him can leave for work, the car's owner decides to clean it from back to front. Eventually he gets brutally beaten until his ribs are all broken.

REVUE FOREIGN

Throughout the first third of *Divine Intervention*, Suleiman observes these squabbles from a distance, keeping everything in long shot for deadpan comic effect. The director's presence is minimal. Though some characters reappear, none of them appears particularly significant, and

the only thing connecting the scenes is their collective sense of simmering despair and hostility. But things take a radical shift once Suleiman and his co-star Manal Khader make their bold entrance as the film's silent supercouple. We first see Suleiman driving along a country road and eating an apricot. When he finishes eating, he tosses the pit out the window; it lands on an Israeli tank and apparently blows it sky-high. We first see Khader when some asinine Israeli checkpoint guards are inexplicably turning away dozens of motorists and she decides to get out of her car and simply walk right past them. It's unclear whether they are bewildered by her audacity or beguiled by her comeliness, but the guards let her pass and their lookout suddenly collapses in her wake. It's in this strange moment that Suleiman suddenly introduces dance music into his previously austere soundscape and, taken together, the scene kind of feels like a beer commercial.

FROM THIS POINT ONWARD, the film becomes a hit-and-miss chain of sometimes ridiculous, sometimes somber events, often watched over by Suleiman who, frustratingly, never cracks a smile or makes a move that might disrupt his cool, Buster-Keaton-meets-Lou-Reed exterior. We often cut to shots of Suleiman and Khader meeting in a car by a checkpoint in some sort of meditative tryst, but their communication never gets beyond some hand fondling. There is a throughline of sorts in *Divine Intervention*, with Suleiman visiting Nazareth to watch his father die (Suleiman's real life father was ruthlessly abused when Hagana forces occupied Nazareth in 1948). But with-

in its basic four-part structure, the film is loose enough to permit whatever wacky gag Suleiman feels like tossing in, such as the last-minute sequence in which Khader suddenly appears during an Israeli paramilitary target practice. After the gentlemen fire a few rounds into some targets painted to look like Palestinians and launch into a Paula Abdul-style dance sequence, Khader arrives to taunt and kill them all in a mystic flying warrior attack reminiscent of *Enter the Ninja* but updated for the *Matrix* generation.

The thing is, *Divine Intervention* is never less than interesting and frequently vicious in its disdain for the Israeli military presence. Suleiman's confrontational political stance works because he filters his attacks (which never stray into mere anti-Semitism) through a variety of recognizable comic conventions—besides Keaton, Jacques Tati is clearly another key influence, as are broad mainstream U.S. satires like *The Naked Gun* and *Hot Shots*. Besides, when was the last time you saw a film that gave Palestinians any sort of voice? And besides that, Suleiman's abundant venom is directed as pointedly at the petty disputes between Palestinians in Nazareth as it is at Israelis. His weariness with the unending tension couldn't be more explicit than in *Divine Intervention's* final shot of a pressure cooker whistling and spitting away, with nobody bothering to take off the heat. **D**

DIVINE INTERVENTION

Written and directed by Elia Suleiman • Starring Elia Suleiman, Manal Khader and Nayef Fahoum Daher • Zeidler Hall, The Citadel • Fri-Wed, June 6-11 (7pm) • Metro Cinema • 425-9212

Say Amen, somebody

Costa-Gavras's historical exposé headlines Edmonton Jewish Film Festival

CHRIS WANGLER

There is no ordinary Jewish Film Festival. Organizer Michael Saouly, an avid filmgoer and the director of Alliance Atlantis's FACT vision in Toronto, is generally annoyed by the hype that clings to any independent film fest. "I really never go to them," he proudly declares in a thick French accent. "I'm an avid moviegoer, but there's always something that turns me off. They're often disorganized. You're not sure that you can get in. There's a lot of weak films."

By contrast, his festival runs for only two days and screens at West Mall 8, of all places. The approach is no nonsense. He explains: "This is a festival for films and moviegoers. We don't offer interpretations of films or long speeches. We want people to know that they can go after year and they won't waste their money or their time because this is the second year for the

Jewish Film Festival; Saouly also organized last year's edition, which included the Canadian premiere of *The Believer*, Henry Bean's story about a Jewish member of a group of anti-Semitic skinheads. He laughs about the sub-Arctic temperatures, which reached -37° and inevitably kept some patrons at home. With its new June time slot, however, this year's festival should attract a loyal following.

The lone 2003 Oscar nominee in the lineup is the fine documentary feature *Prisoner of Paradise*. Nar-

REVUE FESTIVAL

rated by Ian Holm, it tells the remarkable story of Jewish entertainer Kurt Gerron, a celebrated Berlin actor and director who appeared in von Sternberg's *The Blue Angel*. He was eventually captured by the Nazis and forced to direct a propaganda film about Theresienstadt, a utopian camp for prominent Jews that was used to dispel rumours of German genocide in the East. Drawing on no shortage of archival footage, directors Malcolm Clarke and Stuart Sender effectively chart Gerron's complicated career and capture the ambiguous reactions of camp survivors to his vision of an imaginary Nazi "paradise."

Another Holocaust film,

although only partly based on fact, is *Amen*, directed by the politically daring Costa-Gavras (*Missing*, *State of Siege*, *Z*). German chemist Kurt Gerstein (Ulrich Tukur) is recruited by the SS to develop an agent to combat typhoid among Nazi soldiers. He soon discovers that his disinfectant and water purifier, Zyklon B, is being used to gas Jews and other groups. As a devout Christian, he tries to alert Protestant authorities, foreign diplomats and even the Vatican, but only one Jesuit priest (Matthieu Kassoitz), with close ties to the Pope, seems willing to listen. In place of stark concentration camp imagery, Costa-Gavras explores the cold efficiency with which the Nazi bureaucracy engineers genocide. For patient viewers, willing to adopt a sympathetic and unique German perspective, this is a powerful film.

IN A MORE COMIC VEIN, *Monsieur Batignole*, directed by the famous French actor and screenwriter Gérard Jugnot, narrates the touching story of a Parisian shopkeeper's reluctant efforts to help two Jewish families flee to Switzerland. Unlike *Life Is Beautiful*, in which the humour is occasionally forced or even unnerving, *Monsieur Batignole* effectively uses laughter to deal with some very uncomfortable realities. A



Kurt Gerron (left) in a scene from *Prisoner of Paradise*

watchable and brisk film with a very light touch, it is fortified by a talented supporting cast.

PERHAPS THE FINEST FILM on offer is *Time of Favor*, an award-winning contemporary Israeli production. Orthodox Rabbi Metzler (Assi Dayan), the respected head of a yeshiva school outside Jerusalem, is passionate about returning the contested Dome of the Rock to Israeli hands. But one of the young leaders in the school's military unit, Menachem (Aki Avni), worries that fanatical elements could turn the rabbi's idealistic vision into a terrorist act. Things begin to unravel when the

rabbi's headstrong daughter (Tinkerbelle) falls for Menachem, thereby rejecting Pini (Edan Alterman), the school's most promising academic, who was promised her hand by the rabbi. The spurned Pini then plots with another soldier to blow up the sacred site on his own. Viewers, however, must be careful not to see this film as a simple love triangle. Pini's motives, like those of the other characters here, speak more to the complicated interplay between religious fervour and political action. **D**

EDMONTON JEWISH FILM FESTIVAL
West Mall 8 Cinemas • Wed-Thu, June 11-12 • 487-0585

The fish that saved Pixar

Finding Nemo has wondrous visuals but a soppy message

By JOSEF BRAUN

In the opening moments of *Finding Nemo*, the latest animated feature from consistently impressive Pixar Studios and writer/director Andrew Stanton, we meet a clownfish named Marlin (the quintessentially neurotic Albert Brooks) just as he and his family are settling into a new home among some lovely pink coral. Tragedy strikes right off the bat when barracudas devour his wife and all their little eggs save one, whom Marlin calls Nemo. We then jump several years ahead;

Nemo is now the fish equivalent to elementary school age and we see how the tragedy has made Marlin positively paranoid about Nemo's safety. Marlin's anxiety drives Nemo to rebel by swimming out into the open sea, his recklessness placing him in the clutches of some Australian deep-sea divers

REVUE ANIMATED

whom Marlin vows to track down in order to rescue his son.

In his quest, Marlin encounters several characters who make a bold contrast to his nervous over-protectiveness. He meets a nutty Blue Tang named Dory (a funny Ellen DeGeneres) who suffers from short-term memory disorder—while he

dwells on the past she barely recalls what transpired three minutes ago. He meets a tortoise apparently inspired by Canadian Olympic snowboarder Ross Rebagliati, a droopy-eyed yet athletic nomadic dad with a predilection for the term "dude," bits of stoner wisdom and a laid-back, trail-and-error manner with his offspring. Eventually, Marlin's even swallowed by a whale who comes right out and tells him plainly that "It's time to let go."

FINDING NEMO RAMS HOME its lesson so early in the proceedings (and so repeatedly thereafter) that you might argue it fails to allot sufficient time toward actually allowing us to discover the lesson for ourselves—or, for that matter, enough time for real spontaneity and fun. Moments like the ones where we first meet Nemo's manta ray teacher singing adorably stupid songs about seaweed, or when Marlin gets harassed by other fish wanting him to tell jokes just because he's a clownfish, or when we realize Barry Humphries's menacing shark is struggling with vegetarianism, are all a gas while they last, but compared to the pervading comic abandon of Pixar's *Monsters Inc.* such highlights are comparatively infrequent.

There are some terrifically trippy (and very well-edited) moments



when the entire screen suddenly bursts with a brilliant wash of sun-flared, liquidy hues, mixing the tones of photography and natural light with that of brightly coloured cartoons until the images seem to nearly tickle the third dimension. But the more you consider the wondrous possibilities of *Finding Nemo's* setting, all those strange and grotesque and beautiful lifeforms that exist far below the ocean's surface and make the mind reel (especially when you're a kid), it's hard not to feel as though Stanton is barely scratching the surface. It sometimes feels as though, instead of inventing something truly novel and specific to the weirdness of the deep-sea setting to keep his narrative afloat, Stanton simply throws in another flashy chase sequence.

Of course I realize I'm being hard on *Finding Nemo* when I remind myself that even a weaker Pixar production is still one of the best animated movies out there—and even more so when I think about who this film is clearly intended for. Where *Monsters Inc.* played well to an age-mixed audience, most of the humour and sheer overstatement of theme and moral in *Finding Nemo* feels more directly aimed at very young children. Which is rather idiosyncratic given that the big moral is actually directed at uptight parents. ♡

FINDING NEMO

Written and directed by Andrew Stanton
• Featuring the voices of Albert Brooks, Ellen DeGeneres, Willem Dafoe and Geoffrey Rush • Now playing

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The Tunnel is a thoroughly by-the-book tale of real-life bravery

By JOSEF BRAUN

It's August 1961 and construction has begun on the Berlin Wall. East German swimming champion Harry Melchior defies the congratulations of his shifty comrades and manages to escape to the West. Having vowed to help his sister and her family escape too, he and a handful of fellow freedom fighters—many with families of their own they hope to bring over—hatch a plan to buy an old warehouse near the wall and dig a secret tunnel 145 metres into East German soil. The tunnel takes nine arduous months to complete, but in the end Melchior and his team managed to smuggle almost 30 East Berliners into the West.

That's roughly the story told in German director Roland Suso Richter's *The Tunnel*, a glossy, epic, "inspired by real events" feature film that chronicles Melchior's feat (the first of many that he and others performed throughout the Cold War) and tries to condense all of its sprawling drama into a tightly-paced Oscar-length history lesson. Richter and screenwriter Johannes W. Betz were no doubt



invigorated by the profound bravery, ingenuity and sheer muscle demonstrated by their fellow countrymen and their reverence for their work is felt in every frame of the film.

But once we've understood that the story told in *The Tunnel* is an

REVUE FOREIGN

important and moving one and we digest all the basic facts, are we left with much of a movie? Unfortunately, not really. *The Tunnel* is shot and edited like a very professional-looking made-for-TV movie (which, as it turns out, it was originally released as). The dramatic scenes are blocked like classical theatre and Harold Kloser and Thomas Wanker's oceanic

score will thoroughly pummel your emotions into submission. Unlike Polanski's *The Pianist*, what we have here is a great story told without an ounce of personal vision, spontaneity, ambiguity or, most especially, subtlety. This is fact played out as fiction. Even if you don't already know this story, you'll have no problem predicting almost every turn of the plot.

HOWEVER BY-THE-BOOK Betz's script may be, there's no getting around how clichéd some key elements of Melchior's story come off when they're squished into the routine historical-epic structure. There's only room for one central female character in Harry's Heroes, so she

SEE NEXT PAGE



Car trip troopers

Highway comedy *Québec-Montréal* will have you asking "Are we there yet?"

BY JOSEF BRAUN

Director Ricardo Trogi's rather pessimistic comedy *Québec-Montréal* brings together several disparate carloads of middle-class twentysomethings on an afternoon commute. During the few hours in which the film takes place, each group displays similar preoccupations with sex, romance and loyalty and each arrives at some sort of resolution regarding the nature of their respective webs of interpersonal relationships. But it's the 250-kilometre stretch of Highway 20 linking Québec to Montréal that is the glue holding together Trogi's feature debut, providing it with a cute structure and a recurring image (Ken and Barbie in a red convertible, representing "the ideal relationship") that haunts every character at different moments. Think of it as a road movie for people who don't like to drive very far.

One car contains three happy buddies in motorcycle cop shades driving down to Montréal to catch a flight to some balmy holiday spot, but their enthusiasm is dampened by a murky secret that the two passengers share regarding the driver's ex-girlfriend. Another car contains two work

colleagues—one in a serious relationship, one not—who may or may not embark on an affair while attending a convention. There's also a married couple who run out of gas after having the classic argument about how much mileage you get after the gas gauge needle hits the red; these two splinter off in different directions, although (wouldn't you know it?) it turns out that the people who pick them up know each other and arrange a date by phone while driving with them. Predictable confusion ensues.

THE CONVERSATIONS that transpire in *Québec-Montréal* cover some much-trodden and often tiresome territory,

REVUE COMEDY

such as whether or not a woman should put out if she's taken on a fancy date, the difference between "fucking and making love" and the ethics of infidelity. The banality of the subject matter itself isn't a problem, but Trogi and his co-writers, Jean-Phillipe Pearson and Patrice Robitaille (who also star in the film), bring very little that's new to the table aside from a few amusing macho jokes about how vaginal intercourse is more emotionally intense for the woman. More imaginative is a goofy little scene in which one character receives relationship advice from the silhouette of a moose on a road sign after he sniffs petrol fumes. But even here, as with many other

moments in the film, poor comic timing blunts the joke's impact.

Since most of the action in *Québec-Montréal* occurs inside various cars, the filmmakers are hard-pressed to give the proceedings much visual appeal—particularly in the moments when the conversation dries up. In lieu of a more formally rigorous approach, Trogi simply switches around between several humdrum angles, occasionally (and unwisely) throwing in a fantasy insert or a desperately cute cutaway to offscreen characters. Visually the film has a difficult time holding interest. (However, I think it's only fair to mention that the VHS screener of *Québec-Montréal* I was able to preview was washed-out and had several impossible-to-read subtitles.) The only elements that work consistently are a couple of the performances, like Benoît Gouin's womanizing lawyer (who answers the phone by turning his name into a cheesy bilingual jingle: "Michel Gauvin—Mike Gauvin!") and a cuckold with an enormous smile who looks like a cute hybrid of Jerry Seinfeld and John Travolta in *Grease*. I want to see more of that guy. **D**

QUÉBEC-MONTRÉAL

Directed by Ricardo Trogi • Written by Jean-Phillipe Pearson, Patrice Robitaille and Ricardo Trogi • Starring Patrice Robitaille, Jean-Phillipe Pearson, Stéphane Breton and Isabelle Blais • Zeidler Hall, The Citadel • Fri-Wed, June 6-11 (9pm) • Metro Cinema • 425-9212

barbed wire along the wall under a hail of bullets with Fritz and Harry right on the other side to hear the whole tragedy unfold as Richter's camera moves in for the crane shot.

Of course, cheesy narrative conventions aside, there are still plenty of interesting details in the story to keep us watching, like the altogether smarmy deal Melchior and his friends wind up cutting with some pretty corrupt-looking fat cats from NBC: U.S. dollars for on-the-spot coverage of the great escape. It would have been nice if *The Tunnel* had dealt more with fascinating aspects of Melchior's story like this one, but you get the impres-

sion that the filmmakers weren't too keen on muddying up their archetypal Hollywood structure with such matters. As is the case with any historically based movie, there's a lot of meat to this story beyond what gets thrown at you in your neatly wrapped two-and-a-half-hour package. But to give credit where it's due, I suppose films like *The Tunnel* at least give us a head start. **D**

THE TUNNEL

Directed by Roland Suso Richter • Written by Johannes W. Betz • Starring Heino Ferch, Nicolette Krebitz and Alexandra Maria Lara • Opens Fri, June 6

The Tunnel

Continued from previous page

better be (a) totally hot, (b) noble and (c) available for romantic interludes with the leading man. Fritz (Nicolette Krebitz) joins the team because she wants to help her fiancé escape. Harry (Heino Ferch) doesn't trust her—but only seconds after he tells her this, Fritz saves his life! Romantic tension and giggly wrestling matches ensue, but no hanky panky can be had until Fritz's East Berlin beau makes a freakishly misguided, premature attempt at emancipation and dives into the

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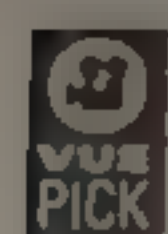
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FILM WEEKLY

NEW THIS WEEK



Divine Intervention (M) Elia Suleiman (who also wrote and directed), Emma Boltanski and Amer Daher star in this offbeat comedy about a pair of Palestinian lovers in Jerusalem and Ramallah whose romance is complicated by the guarded checkpoint that divides their two cities. In Arabic and Hebrew with English subtitles. *Zeldler Hall, The Citadel; Fri-Wed, June 6-11 (7pm)*

Desire (EFS) Marlene Dietrich and Gary Cooper star in *Seventh Heaven* director Frank Borzage's 1936 romantic comedy about a sophisticated European female jewel thief who finds herself falling in love with the naive Tourist she's using to smuggle her loot across the border. *Provincial Museum Auditorium (102 Ave & 128 St); Mon, June 9 (8pm)*



Edmonton Jewish Film Festival (CO) A selection of recent features and documentaries by Jewish directors or exploring Jewish themes. Featuring: *Time of Favor* (dir: Joseph Cedar); Wed, June 11 (7pm) • *Monsieur Batignole* (dir: Gérard Jugnot); Wed, June 11 (9pm) • *Prisoner of Paradise* (dirs: Malcolm Clarke and Stuart Sender); Thu, June 12 (6:45pm) • *Amen* (dir Costa-Gavras); Thu, June 12 (8:45pm)

Québec-Montréal (M) Patrice Robitaille, Jean Philippe Pearson and Stéphane Breton star in director Ricardo Trogi's ensemble comedy-drama about nine thirtysomething characters taking stock of their lives and their romantic relationships while driving from Québec City to Montréal. In French with English subtitles. *Zeldler Hall, The Citadel; Fri-Wed, June 6-11 (9pm)*

2 Fast 2 Furious (CO, FP) Paul Walker, Tyrese Gibson, Ludacris, Eva Mendes and Devon Aoki star in *Boyz n the Hood* director John Singleton's sequel to the 2001 hit *The Fast and the Furious*, in which disgraced undercover cop Brian O'Conner seeks to redeem himself by infiltrating a Miami street-racing gang.

The Tunnel (P) Heino Ferch, Nicolette Krebitz, Sebastian Koch and Alexandra Maria Lara star in *After the Truth* director Roland Suso Richter's drama, based on the true story of an East German championship swimmer who escaped to the West in 1961, only to hatch an even more daring plan to tunnel back into East Berlin and rescue his sister. In German with English subtitles

FIRST-RUN MOVIES

Agent Cody Banks (CO) Frankie Muniz, Hilary Duff and Angie Harmon star in *One Night at McCool's* director Harald Zwart's kid-pic about a teenaged boy who, unbeknownst to his parents or classmates, lives a secret life as a highly trained special agent for the United States government

Anger Management (CO, FP) Adam Sandler, Jack Nicholson and Marisa Tomei star in *Tommy Boy* director Peter Segal's comedy about a mild-mannered businessman who enrolls in a court-mandated anger-management program, only to be paired up with a psychotic instructor whose insane behaviour makes his life a living hell.

Armaan (FP) Amitabh Bachchan, Anil Kapoor and Preity Zinta star in director Honey Irani's drama about a man who is determined to realize his doctor father's dream of raising funds to build a state-of-the-art hospital, even after his father's death. In Hindi with English subtitles.

Bend It Like Beckham (CO) Parminder Nagra, Keira Knightley and Jonathan Rhys-Meyers star in *Bhaji on the Beach* director Gurinder Chadha's ethnic comedy about a soccer-crazy British teenager who defies her traditional-minded Sikh parents by secretly joining a women's football league.

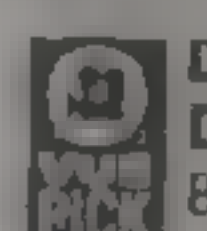
Bruce Almighty (CO, FP) Jim Carrey, Jennifer Aniston and Morgan Freeman star in *Liar Liar* director Tom Shadyac's comedy about a constantly complaining local TV reporter whom God endows with all His powers for one week and challenges to make the world a better place.



Chicago (CO, FP) Renée Zellweger, Catherine Zeta-Jones and Richard Gere star in director Rob Marshall's flashy film version of the classic Bob Fosse stage musical about a pair of publicity-hungry murderesses manipulating the courts and the media in 1930s Chicago. Songs by John Kander and Fred Ebb.

Daddy Day Care (CO, FP) Eddie Murphy, Jeff Garlin, Regina Hall and Anjelica Huston star in *Dr. Dolittle 2* director Steve Carr's domestic comedy about a downsized dotcom worker who convinces his buddies to help him set up a new business: a "guy-run" day-care centre.

Down With Love (CO) Renée Zellweger, Ewan McGregor and David Hyde Pierce star in *Bring It On* director Peyton Reed's campy tribute to the Rock Hudson/Doris Day comedies of the '50s, about a cocky, womanizing journalist who concocts a scheme to make a man-hating best-selling authoress fall in love with him



Dracula: Pages From a Virgin's Diary (CO) Zhang Wei-Qiang, Tara Birtwhistle and David Moroni star in *Careful* director Guy Maddin's eccentric, stylized film version of the Royal Winnipeg Ballet's dance adaptation of Bram Stoker's *Dracula*. With music by Gustav Mahler

Finding Nemo (CO, FP) The voices of Albert Brooks, Ellen DeGeneres, Willem Dafoe, Geoffrey Rush and Allison Janney are featured in *A Bug's Life* writer/director Andrew Stanton's computer-animated comedy about a clownfish who embarks on a dangerous trek to be reunited with his son after they are separated near Australia's Great Barrier Reef

Ghosts of the Abyss (FP) *Titanic* director James Cameron's 3-D IMAX documentary depicts the efforts of a team of historians and scientists to venture 2.5 miles beneath the North Atlantic and explore the wreck of the doomed *Titanic* luxury cruise ship.



The Good Thief (CO) Nick Nolte, Nutsa Kukhianidze and Tcheky Karyo star in *The Crying Game* writer/director Neil Jordan's moody heist picture, a remake of Jean-Pierre Melville's 1956 classic *Bob le Flambeur*, about an aging gambler and heroin addict who can't resist tempting fate by agreeing to participate in a daring casino robbery.

Holes (CO) Shia La Beouf, Sigourney Weaver, Jon Voight and Tim Blake Nelson star in *The Fugitive* director Andrew Davis's film version of Louis Sachar's children's novel about a teenager who is sent to a juvenile detention camp where the warden forces her young charges to spend their days digging hole after hole in a dry lake bed.

Identity (CO, FP) John Cusack, Amanda Peet, Clea DuVall, Alfred Molina and John C. McGinley star in *CopLand* director James Mangold's atmospheric thriller about 10 strangers who get stranded at an isolated motel during a violent rainstorm, and desperately try to figure out who is killing them off one by one.

The In-Laws (CO, FP) Michael Douglas, Albert Brooks, Robin Tunney and Candice Bergen star in *Dick* director Andrew Fleming's remake of the 1979 comedy about a mild-mannered podiatrist who is taken on a wild espionage adventure on the eve of his daughter's wedding by his new in-law, a crazed CIA agent.

It Runs in the Family (CO) Kirk Douglas, Michael Douglas, Cameron Douglas, Rory Culkin and Bernadette Peters star in *Last Orders* director Fred Schepisi's ensemble comedy about a dysfunctional multi-generational family and their mostly unsuccessful attempts to reconcile their many differences.

The Italian Job (CO, FP) Mark Wahlberg, Edward Norton and Charlize Theron star in *The Negotiator* director F. Gary Gray's remake of the classic 1969 caper comedy, in which a band of thieves commits a daring gold heist as part of an elaborate revenge scheme against their crooked former partner.

The Lizzie McGuire Movie (CO, FP) Hilary Duff, Yani Gellman, Adam Lamberg and Robert Carradine star in *Trick* director Jim Fall's tween-friendly comedy, based on the popular TV series, in which a cute but clumsy American teen falls in love with an Italian pop star during a trip to Rome.



The Matrix: Reloaded (CO, FP) Keanu Reeves, Carrie-Anne Moss, Laurence Fishburne and 100 Hugo Weaving's star in the Wachowski Brothers' hotly anticipated sequel to their 1999 sci-fi/action blockbuster about a team of rebels who must enter a virtual-reality environment in order to battle the soulless machines that have enslaved humanity.



There's only one Hollywood picture opening in theatres this week, and it's **2 Fast 2 Furious**, which not only sports the most ridiculous title on any movie sequel since *Die Hard 2*, but also has the most over-the-top press kit we've seen in ages. Read in slow motion and savour every phrase. "It begins with a jolt... The floodgates of the adrenal glands are thrown open and the precious stuit, the body's version of super-concentrated lightning, pours into the circulatory system. Capillaries dilate, widening to allow for the Sig-Alert of now hyper-charged blood cells operating in panic mode. Eyes widen, muscles tense, a godlike sensation begins to take over as surroundings melt into a frenzied blur. It's a battle to the death, a panacea for the restless, a surefire fix to anyone's problem of not living up to the code. Intoxicating and habit-forming, it leaves burn scars that never fade, that need men and women trapped in a life lived in slow motion. For more and the most exciting for the next race, **SPEED**." All this and Paul Walker too!

A Mighty Wind (CO) Christopher Guest (who also directed), Michael McKean, Harry Shearer, Eugene Levy, Catherine O'Hara and Parker Posey star in this quirky, improvised "mockumentary" in the vein of *Waiting for Guffman* and *Best in Show*, about three '60s folk acts who reunite for a memorial concert in honour of a legendary folk-music promoter.

Nowhere in Africa (P) Juliane Kohler, Regine Zimmernann and Merab Ninidze star in director Caroline Link's Oscar-winning drama about a Jewish family in 1938 who must adapt to radical new surroundings when they move from Nazi Germany to Kenya. Based on the memoir by Stefanie Zweig. In German and Swahili with English subtitles.

The Shape of Things (P) Paul Rudd, Rachel Weisz, Gretchen Mol and Frederick Weller star in *In the Company of Men* writer/director Neil LaBute's film version of his misanthropic stage play about a woman who makes it her personal project to transform a nebbishy, pudgy museum guard into a fitter, more handsome and confident version of himself.

Winged Migration (GA) *Microcosmos* director Jacques Perrin's visually spectacular, technologically innovative documentary about migratory birds, which traces the arduous annual journeys of several species of birds through 40 countries and all seven continents.

Wrong Turn (CO) Eliza Dushku, Jeremy Sisto, Emmanuelle Chriqui and Desmond Harrington star in *Crime and Punishment* in *Suburbia* director Rob Schmidt's horror flick about a group of young people who get stranded by a car crash in the woods of West Virginia, where they are hunted down by a gang of inbred hillbilly cannibals.

X2: X-Men United (CO, FP) Hugh Jackman, Patrick Stewart, Ian McKellen, Halle Berry, Rebecca Romijn-Stamos, Alan Cumming, Famke Janssen and Brian Cox star in director Bryan Singer's sequel to his 2000 adaptation of the Marvel comic book, set in a world where the growing population of mutants with fantastic powers are looked on with suspicion and fear by "normal" humans.

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2 FAST 2 FURIOUS 14A
Daily 7:00 9:25
Sat Sun 1:00 3:20

THE MATRIX: RELOADED 14A
Daily 6:50 9:30
Sat Sun 1:10 3:40

BRUCE ALMIGHTY PG
Coarse language
Daily 7:00 9:30
Sat Sun 1:10 3:40

FINDING NEMO G
Daily 7:05 9:15
Sat Sun 1:10 3:40

WETASKIWIN CINEMAS

1111-10th St.

BULLETPROOF MONK PG
Daily 7:00

DADDY DAY CARE G
Sat Sun 1:00 3:00

THE IN-LAWS PG
Daily 7:00 9:30

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St. Albert, 458-9822

2 FAST 2 FURIOUS 14A
Daily 11:30 1:40 3:50 7:10 9:20

DADDY DAY CARE G
Daily 11:15 1:30 4:00 7:00 9:10

THE MATRIX: RELOADED PG
Violent scenes.
Daily 12:00 3:20 6:30 9:15

THE ITALIAN JOB 14A
Daily 11:30 1:45 3:50 6:45 9:00

FINDING NEMO G
Daily 10:30 12:50 3:10 5:30 7:50 9:30

CINEMA GUIDE

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2 FAST 2 FURIOUS 14A
Daily 11:15 1:30 4:00 7:00 9:10
THX Daily 12:40 4:00 7:00 10:10

FINDING NEMO
Daily 12:10 2:30 4:50 7:10 9:30

WRONG TURN
Gory violence throughout.
Daily 1:10 3:20 7:40 10:30

THE ITALIAN JOB
Daily 1:00 3:40 6:45 9:20

BRUCE ALMIGHTY
Coarse language.
Daily 11:50 12:20 2:20 2:50
4:40 7:20 7:50 9:50 10:20

X2
May frighten younger children.
Daily 12:50 3:50 6:40 10:05

THE MATRIX: RELOADED
Violent scenes. No passes.
Daily 12:00 12:30 3:00 3:30
6:30 6:50 9:40 10:00

DOWN WITH LOVE
Daily 9:20

WEST MALL 6

8882-170 St. 444-1829

DRACULA: PAGES FROM A VIRGIN'S DIARY
Violent scenes. Fri Mon-Tue 6:45 9:10
Sat-Sun 1:05 3:00 5:00 6:45 9:10

DOWN WITH LOVE PG
Fri Mon-Thu 7:10 9:30
Sat-Sun 1:40 4:10 7:10 9:30

CHICAGO 14A
Daily 9:20

BEND IT LIKE BECKHAM PG
Fri Mon-Thu 7:00 9:25
Sat-Sun 1:10 3:50 7:00 9:25

THE LIZZIE McGUIRE MOVIE
Fri Mon-Thu 6:50 Sat-Sun 2:00 4:20 6:50

IDENTITY 14A
Gory violence. Fri Mon-Thu 6:40 9:00
Sat-Sun 1:30 3:40 6:40 9:00

A MIGHTY WIND PG
Fri Mon-Thu 7:30 9:45
Sat-Sun 1:50 4:00 7:30 9:45

WRONG TURN 14A
Gory violence throughout.
Fri Mon-Thu 7:40 9:50
Sat-Sun 1:00 3:10 5:10 7:40 9:50

TIME OF FAVOR PG
Mature themes. Wed 7:00

FAUSTIN BATHURST 14A
Wed 9:00

PRISONER OF PARADISE PG
Thu 6:45

AMEN 14A
Thu 8:45

THE IN-LAWS PG
Suggestive language. Fri Mon-Thu 7:20 9:40
Sat-Sun 1:20 4:30 7:20 9:40

CLAREVIEW

4211-139 Ave. 472-7600

2 FAST 2 FURIOUS 14A
Violent scenes. No passes.
Daily 12:20 2:50 5:20 7:50 10:20

FINDING NEMO G
Daily 12:00 1:00 2:30 3:30
5:00 7:00 7:30 9:20 9:50

THE ITALIAN JOB 14A
Daily 1:10 3:50 7:20 9:40

WRONG TURN 14A
Gory violence throughout.
Daily 1:20 4:00 8:00 10:30

BRUCE ALMIGHTY PG
Coarse language. Daily 12:10 12:50
2:40 3:10 5:10 6:50 7:40 9:10 10:00

X2 PG
May frighten younger children.
Daily 12:30 3:20 6:40

THE MATRIX: RELOADED 14A
Violent scenes.
No passes.
Daily 12:00 12:30 3:00 3:30
6:30 6:50 9:40 10:00

SOUTH EDMONTON COMMON

1525 99 St. 426-8585

2 FAST 2 FURIOUS 14A
Violent scenes. No passes.
THX Fri Sat 12:15 1:45 3:45 6:45 9:15
Sun 1:15 1:45 3:45 6:45 9:15

THE IN-LAWS PG
Suggestive language. Fri 7:15 9:45
Sat 4:30 7:15 9:45 Sun 4:30 7:15
Mon-Thu 7:15

FINDING NEMO G
Daily 12:00 12:30 2:00 2:30 3:15
4:45 5:30 6:00 7:30 8:15 10:15
THX Daily 1:00 3:45 7:00 9:20

WRONG TURN 14A
Gory violence throughout.
Daily 12:40 2:50 5:20 7:50 10:20

BRUCE ALMIGHTY PG
Coarse language. Fri-Tue Thu 2:10 3:10 4:40
5:40 7:10 8:10 9:40 10:45
Wed 2:10 3:10 5:40 8:10 9:40 10:45
THX Daily 12:10 2:40 5:10 7:40 10:10

THE MATRIX: RELOADED 14A
Violent scenes. No passes.
Daily 1:20 4:20 8:00 9:10
THX Daily 12:20 3:30 6:45 10:00

BEND IT LIKE BECKHAM PG
Daily 8:45

X2 PG
May frighten younger children.
Daily 12:50 3:40 6:30 9:30 10:40

DADDY DAY CARE G
Fri Sun-Thu 1:30 3:50 6:50 Sat 1:30 3:50

HOLLYWOOD HOMICIDE 14A
No passes. Sneak preview. Sat 7:00

WEST MALL 6

8882-170 St. 444-1331

BATHURST 14A
Violent scenes.
Daily 9:00

HOW TO LOSE A GUY IN 10 DAYS PG
Suggestive language.
Fri Mon-Thu 7:15 9:45
Sat-Sun 1:30 4:30 7:15 9:45

WHAT A GIRL WANTS G
Fri Mon-Thu 6:30
Sat-Sun 1:45 4:15 6:30

BRINGING DOWN THE HOUSE PG
Suggestive language, not suitable for
younger children.
Fri Mon-Thu 7:30
Sat-Sun 2:15 5:00 7:30

HEAD OF STATE PG
Coarse language.
Daily 10:00

MALIBU'S MOST WANTED PG
Coarse language.
Fri Mon-Thu 7:00 9:15
Sat-Sun 2:00 4:00 7:00 9:15

THE LORD OF THE RINGS: THE TWO TOWERS 14A
Violent scenes, frightening scenes.
Fri Mon-Thu 8:30 Sat-Sun 1:00 4:45 8:30

BOWLING FOR COLUMBINE 14A
Fri Mon-Thu 6:45 9:30
Sat-Sun 1:15 3:50 6:45 9:30

VILLAGE TREE

1 Gervais Rd. St. Albert, 459-1212

ROULETTE PG
Fri 7:00 9:30 Sat 4:00 7:00 9:30
Sun 4:00 7:00 Mon-Thu 7:00

BRUCE ALMIGHTY PG
Coarse language. Fri 7:15 9:45
Sat 4:45 7:15 9:45 Sun 4:45 7:15
Mon-Thu 7:15

AGENT CODY BARKS 14A
Fri 6:30 8:45 Sat 4:00 6:30 8:45
Sun 4:00 6:30 Mon-Thu 6:30

IT RUNS IN THE FAMILY 14A
Fri 6:45 9:30 Sat 3:45 6:45 9:30
Sun 3:45 6:45 Mon-Thu 6:45

THE LIZZIE McGUIRE MOVIE PG
Fri 7:00 9:15 Sat 4:30 7:00 9:15
Sun 4:30 7:00 Mon-Thu 7:00

DOWN WITH LOVE PG
Fri 7:30 9:45 Sat 4:15 7:30 9:45
Sun 4:15 7:30 Mon-Thu 7:30

IDENTITY 14A
Gory violence. Fri 7:30 10:00
Sat 4:15 7:30 10:00 Sun 4:15 7:30
Mon-Thu 7:30

THE IN-LAWS PG
Suggestive language. Fri 7:15 9:45
Sat 4:30 7:15 9:45 Sun 4:30 7:15
Mon-Thu 7:15

THE GOOD THIEF 14A
Coarse language. Fri 6:30 9:00
Sat 3:30 6:30 9:00 Sun 3:30 6:30
Mon-Thu 6:30

ANGER MANAGEMENT 14A
Fri 6:45 9:15 Sat 3:45 6:45 9:15
Sun 3:45 6:45 Mon-Thu 6:45

X2 PG
May frighten younger children. Fri 6:45 9:30
Sat 3:30 6:45 9:30 Sun 3:30 6:45
Mon-Thu 6:45

GALAXY CINEMAS @ SHERWOOD PARK

2020 Sherwood Drive
Edmonton 780-416 0150

2 FAST 2 FURIOUS 14A
Violent scenes. Fri 4:15 7:00 9:45
Mon-Thu 7:00 9:45
Sat-Sun 2:00 4:15 7:00 9:45

FINDING NEMO G
Fri 3:45, 4:30 6:50 7:20 9:00 9:30 Mon-Thurs
6:50 7:20 9:00 9:30 Sat Sun 1:00 1:45 3:45
4:30 6:50 7:20 9:00 9:30

THE ITALIAN JOB 14A
Fri 3:25 7:30 10:05 Mon-Thu 7:30 10:05
Sat-Sun 12:50 3:25 7:30 10:05

BRUCE ALMIGHTY PG
Coarse language. Fri 4:15 7:10 9:40
Mon-Thu 7:10 9:40
Sat-Sun 1:30 4:15 7:10, 9:40

X2 PG
May frighten younger children.
Fri 3:55 7:05 10:00 Mon-Thu 7:05 10:00
Sat-Sun 12:15 12:45 3:55 7:05 10:00

DADDY DAY CARE G
Fri 4:05 6:30 9:00 Mon-Thu 6:30 9:00
Sat 1:15 4:05 9:00 Sun 1:15 4:05 6:30 9:00

THE MATRIX: RELOADED 14A
Violent scenes. Fri 3:30 4:00 6:45 7:15 9:50
Mon-Thu 6:45 7:15 9:50
Sat-Sun 12:15 12:45 3:30 4:00 6:45 7:15 9:50

THE IN-LAWS PG
Suggestive language.
Daily 10:10

HOLLYWOOD HOMICIDE 14A
No passes. Sneak preview.
Sat 7:00

FAMOUS PLAYERS

GATEWAY 8

29 Ave. Calgary Trail, 436-6977

THE LIZZIE McGUIRE MOVIE PG
Fri Sat Sun 1:20 3:50 7:10 9:25
Mon Tue Wed Thu 7:10 9:25

ARMAAN 14A
Subtitled. Fri Sat Sun 1:15 4:20 7:45
Mon Tue Wed Thu 7:45

CHICAGO 14A
Fri Sat Sun 1:05 3:40 6:45 9:40
Mon Tue Wed Thu 6:45 9:40

THE IN-LAWS PG
Suggestive language.
Fri Sat Sun 1:10 3:30 7:15 9:35
Mon Tue Wed Thu 7:15 9:35

THE ITALIAN JOB PG
Fri Sat Sun 1:00 1:45 3:45
4:30 6:50 7:20 9:20 9:50
Mon Tue Wed Thu 6:50 7:20 9:20 9:50

ANGER MANAGEMENT PG
Fri Sat Sun 1:40 4:10 7:00 9:30
Mon Tue Wed Thu 7:00 9:30

IDENTITY 14A
Gory violence.
Fri Sat Sun 1:30 4:00 7:30 9:45
Mon Tue Wed Thu 7:30 9:45

PARAMOUNT-VUE

10233 Jasper Ave. 428-1307

THE IN-LAWS PG
Suggestive language. 7:00 9:10

SILVERCITY WEST EDMONTON MALL

WEM, 8882-170 St. 444-2400

2 FAST 2 FURIOUS 14A
No passes.
Violent scenes.
1:10 1:40 3:50 4:20 7:10 7:40 9:50 10:20

BRUCE ALMIGHTY PG
Coarse language.
12:30 1:05 3:45 4:15 6:45
7:15 7:45 9:40 10:10 10:30

DADDY DAY CARE G
Fri Sun Mon Tue Wed Thu 1:45 4:25
Sat 1:45 4:25

GHOSTS OF THE ABYSS G
12:00 5:30

THE MATRIX: RELOADED 14A
Violent scenes. No passes.
12:10 2:15 3:20 6:55 7:30 10:15 10:45

HOLLYWOOD HOMICIDE 14A
Special advance sneak. Sat 7:00

THE ITALIAN JOB 14A
1:00 4:10 7:50 10:40

FINDING NEMO G
Fri Sat Sun Mon Tue Thu 12:00 1:15
2:30 4:00 5:00 7:00 7:30 9:20 9:55
Wed 12:00 1:00 2:30 4:00 5:00 7:00 7:30 9:20
9:55 Cinebabies Wed 1:00

WESTMOUNT CENTRE

111 Ave. Groat Rd. 455-8726

2 FAST 2 FURIOUS 14A
No passes. Violent scenes.
Fri Sat Sun Tue 1:00 4:00 7:15 9:50
Mon Wed Thu 7:15 9:50

BRUCE ALMIGHTY PG
Coarse language.
Fri Sat Sun Tue 12:45 3:15 6:50 9:20
Mon Wed Thu 6:50 9:20

THE MATRIX: RELOADED 14A
Violent scenes. No passes.
Fri Sat Sun Tue 12:30 3:45 7:00 10:00
Mon Wed Thu 7:00 10:00

FINDING NEMO G
Fri Sat Sun Tue 12:15 2:30 4:45 7:30 9:40
Mon Wed Thu 7:30 9:40

MOVIES 12
130 AVE. 50TH STREET 472-9779
CINEMA CITY 12
3633-99 STREET 463-5481
SHOWING AT BOTH CINEMAS

THE LORD OF THE RINGS: THE TWO TOWERS 14A
Violent scenes, frightening scenes.
Daily 12:35 4:15 7:50
Fri Sat Midnight 11:11

MALIBU'S MOST WANTED PG
Coarse language. Sat Sun 11:10
Daily 1:10 3:10 5:10 7:10 9:25
Fri Sat Midnight 11:30

THE CORE PG
Not suitable for younger children.
Sat Sun 10:45
Daily 1:20 4:10 7:00 9:45
Fri Sat Midnight 12:20

BOWLING FOR COLUMBINE 14A
Sat Sun 11:00
Daily 1:30 4:20 7:05 9:45
Fri Sat Midnight 12:15

AGENT CODY BARKS PG
Sat Sun 11:10
Daily 1:35 4:05 7:10 9:30
Fri Sat Midnight 11:45

BASIC 14A
Coarse language, violent scenes.
Sat Sun 11:45
Daily 1:55 4:40 7:35 10:00
Fri Sat Midnight 12:20

THE HUNTER 14A
Brutal violence throughout.
Sat Sun 11:50
Daily 2:20 4:35 7:40 10:05
Fri Sat Midnight 12:05

BRINGING DOWN THE HOUSE PG
Suggestive language, not suitable
for younger children.
Sat Sun 11:20 Daily 1:45 4:30 7:20 9:50
Fri Sat Midnight 12:00

BULLETPROOF MONK PG
Violent scenes, not suitable for
younger children.
Sat Sun 11:55
Daily 2:15 4:55 7:45 10:15
Fri Sat Midnight 12:30

WHAT A GIRL WANTS G
Sat Sun 11:35
Daily 2:10 4:50

HOW

The Next best thing

Massive youth arts festival has lost a giant X but none of its creative energy

BY PAUL MATWYCHUK

It's the first thing I think of whenever anybody mentions NeXtFest (a.k.a. the Syncrude Next Generation Arts Festival) to me, and it's been an integral part of the festival ever since its inception way back in 1996. Indeed, some might call it its defining characteristic—its signature element, in fact. But no longer. Festival director Steve Pirot breaks it to me gently over the phone: NeXtFest is getting rid of that capital letter X in the middle of its name. "Why, Steve?" I wail. "Whv. whv. why?"

That could have been the start of a good Abbott and Costello routine, but Pirot plays it straight. "It's just the confusion of X with Gen-X," he says. "It's not a Gen-X festival. It's something I've had to deal with all the time—people coming up to me and saying, 'Well, I'm Douglas Coupland's age; is it a festival for me?' And I have to say, 'No, no! It's not a Gen-X festival! We've just got a big X!' Get over it! It's X marks the spot, X as a kiss, X on a map. I say, let X equal whatever you want it to: it doesn't have to equal Gen-X!"

The eighth edition of the annual event, run by Theatre Network and hosted in several locations on and around 124 Street, with the Roxy

Theatre serving as a hub, may now be plain old small-x "NextFest," but its goals remain the same: to provide exposure and professional-level experience to as many young artists as Pirot can figure out how to accommodate. The first NextFest featured art exhibits and concerts by local singer/songwriters, but its main focus was on theatre. Theatre remains at the heart of NextFest eight years later: this year, there will be seven mainstage productions, plus two separate programs of short monologues entitled *Roles of Solos*, a collection of sketches called *Freshly Squeezed Shorts*, three workshop productions of new scripts by high-school playwrights, a musical called *What You Give* presented by Multi-Youth Productions and four afternoons of staged readings of plays in development at Conrad's Sugarbowl

BUT THIS YEAR'S FESTIVAL also includes five new dance pieces (see sidebar), 10 exhibitions of visual art (see the other sidebar), a live radio broadcast, concerts by acts as diverse as Andrea House, King Muskafa and Minstrels on Speed, a fashion show, seminars and workshops, and even a book project co-ordinated by the Edmonton Small Press Association. In all, NextFest will showcase the work of upwards of 250 young actors, writers, artists, dancers and musicians. For these participants, NextFest's high profile, its level of professionalism and its supportive atmosphere make it something close to... well, Xanadu.

And word of NextFest continues

to spread. "We got about 80 or 90 submissions this year," Pirot says, "although if you count visual arts submissions, that number goes even higher. What was different this year is that they were coming from places like London, Berlin, Australia, Italy, a couple of places in the States and from across Canada.... I hope we can follow through on some of those contacts in the future, but right now, we felt we didn't want to sacrifice what we've already got. Besides, a lot of that first wave of international playwrights had a lot of initiative anyway, and we figured if they were willing to pursue these opportunities across the ocean, they were probably doing it in their own backyard already."

PREVIEW FESTIVAL

Plus, Edmonton's backyard is pretty crowded already. The list of playwrights whose early work appeared at NextFest in one form or another includes Chris Craddock (*Super Ed*), Beth Graham (*The Dirt on Mo*), Daniel Arnold and Medina Hahn (*Tuesdays and Sundays*), Sheldon Elter (*Metis Mutt*) and José Teodoro (*The Tourist*). Many NextFest shows wind up appearing at the Fringe later on in the summer, but NextFest is a lot more than a mere feeder festival.

"There are some similarities between NextFest and the Fringe," says actor/playwright James Hamilton, whose one-man show *God's Favoured Child: A Rant* is part of this year's NextFest lineup. "There's

the same feeling of working as hard as you can leading up to your two-week shot. But there's definitely more of a feeling of camaraderie in NextFest.... Actors are so busy during the Fringe, they don't really get to see other people's shows as much as they would like to. Here, there's the feeling that we're all working toward one thing. And with NextFest, you know that people *will* come. With Fringe shows, you can have the best show, you can package it, you can leave a path of breadcrumbs for the audience to follow to the theatre and still, depending on the day, they might not show up. With NextFest, it's just consistent, great audiences."

Hamilton's play, ironically enough, is about a man who can't get anybody to pay attention to him: a homeless man standing on a street corner spewing out his life story to an indifferent world. "The idea for it came when I was sitting in a bus downtown," he says, "and across the street was this homeless guy. He was waving his arms around and marching in place and doing little dances, and he kept it up for, like, 10 minutes. It was like this declaration of insanity—telling the world, 'I'm so-o-o-o-o crazy!' So I wanted to put smart words behind what this guy was trying to say. Initially, I wrote the script as 'James Kryptonite'; I was in a rut with doing one-man shows and I wanted to write a show where there was absolutely no way I could perform it myself. And I submitted it to NextFest knowing that they would have all sorts of fantastic actors to

choose from. I figured, 'Oh, they'll have no problem filling that spot. And then they asked me.'

GOD'S FAVOURED CHILD will be getting its first public airing at NextFest, but 17-year-old playwright Nicole Schafenacker's *Vibrant and Subtle Ways* has the rare distinction of having been performed at all three of Edmonton's main youth theatre festivals. It had its premiere last year at the Carnival of Shrieking Youth; it got a workshop reading at the Citadel's Teens @ the Turn festival a couple of months later and it had a staged reading at NextFest shortly after that. That would have been the end of the road for the play, too, except that immediately after that reading was finished, Pirot made Schafenacker a public offer: right there in the Sugarbowl to do a full production of the piece in 2003.

"What I look for more than anything from a programming point of view," Pirot says, "is variety—to make sure the festival isn't all one flavour. But I don't try and impose a theme on it; I try and let the festival shape itself. That said, I didn't consciously set out to do it, but this year features a lot of shows with an element of dance or physical theatre to them." *Vibrant and Subtle Ways*, for instance, is a nearly plotless piece that combines poetry and dance to portray the interior landscape of a former painter's model confronting a portrait of herself. So much of the play relies on stage imagery that

SEE NEXT PAGE

Save the Next dance for me

Sarah Bowes's *Just Push Play* makes NextFest that much sexier

BY MIKAYLA MAYA

The official NextFest program contains a startlingly sex-obsessed welcome message from festival director Steve Pirot. "Hey, sexy," it begins. "You're reading the NextFest programme. That makes you sexy. Come down to NextFest. It's the sexy thing to do, sexy. And if you have participated as an artist in previous NextFests, well, you aren't just sexy. You're sexy sexy!"

"I didn't know about the sexy part until the program came out," says Kay Grigar, who's coordinating the dance component of this year's NextFest. "Although I think we're innately sexy performers." Grigar likes more than sex appeal, though. In her second year as DanceFest curator, she's delivering an infusion of contemporary dance into the theatre community with full support from NextFest. Grigar has made a point of programming new dance works that are collaborative in their approach—dances that integrate text, sound and design. Those shows include *Dunk* by Karen Guttman from LeGroupe Dance Lab, as well as work by other emerging artists such as Amber Borotsik (*Fading to White*) and SFU grads Linda Turnbull, Cheryl Fontaine and Tanya Yacyshyn (*3 Moons: beginning, regeneration, silence*). There are also free daily workshops in dance technique and personal movement conducted by Grigar, Guttman and Tanya Marquardt.

But where'd that whole "sexy" tag come from? "Maybe it's my fault," says Sarah Bowes, the dancer/choreographer of *Just Push Play*, a special one-night-only dance event taking place at New City on Friday, June 6. "Before I entered the studio with the dancers... before it was given that title by Steve, I suggested that we call it kinda like the Who, sort of *Hear Me, Feel Me, Touch Me, Taste Me*. Steve said we couldn't do that. You see, that's the thing with dance; people

can take it the wrong way. My trio is called 'Mademoiselle Liquid' just because the whole point of that trio is she doesn't really dance. She's more so maneuvered around the boys. The boys carry her, push her, that sort of thing, which I think will be quite interesting."

BOWES'S APPROACH to exposing dance has its roots in an experience she had during a sojourn in London. "I was in a crazy hippie nightclub sitting in the Chill It Room," she recalls, "when this seven-foot-tall German man with corkscrew blue hair approached me. We ended up doing some contact improv cause he was a dancer as well. We danced about 15 minutes. When we looked up, there were about 80 people in the room applauding. And he said, 'See, this is what we should do. We should go to places and try to get people to move, to dance, to feel that you don't have to be a robot when you're dancing, to actually express yourself.' Unfortunately, he went back to Germany and I came here."

And so, when Bowes was offered the opportunity to create a piece for NextFest, she seized it. "I think Edmonton is a great place," she says. "I would never be able to do this if I were still in London—like, within three years? No way. Do my own show? Have support? No. It's the first stepping stone. If I can do it here I can take it and put it in my pocket and see where else I can go."

Fascinating stuff, but it's not long before I find myself steering our conversation back to things sexual. What's the sexiest city she's ever experienced, I ask? "Hmmm... I've been to quite a few," she says. "Well, I would say Montreal. It's a nice cultural centre. I'm thinking of all these different places in Europe, but I would still have to say Montreal is where it's the best. For sure. [But] the sexiest moment I had was in Prague. I found this underground Latino scene and I danced with this Mexican for the entire night. We were sort of doing Latin dancing and it was just about following his lead.... That was one of the sexiest things I've had with a complete stranger—just dancing our asses off." ☺



Amber Borotsik in *Fading to White*

and coming up with their own ways to express it. It's just great to see people being inspired by my work.... Maybe I'm more open to those kinds of changes this year because last year it had a lot of things in it that were very, very relevant to my own life and my ideals. This year, I'm not as emotionally close to it and I can work on rewriting it without clinging so tightly to some of those words."

Vibrant and Subtle Ways has a very young playwright, a dense,

wordy script, an abstract plotline, an unconventional approach to staging and an accelerated rehearsal schedule. Will it all work perfectly? Maybe, maybe not—but as Pirot says, NextFest is about adding to an overall spirit of creativity rather than vying for reviews or media attention. "It's not a competitive festival," Pirot says, "and we're constantly learning the implications of that, and how NextFest follows different rules from everything else Theatre Network

Up with Dayna Stonehocker!

Beaverlodge émigré's *Down with Bridesmaids* is this year's NextFest image

BY AGNIESZKA MATEJKO

After 15 years of teaching sculpture classes, I have developed a certain prejudice about people. It started with the end-of-year clean-up. Sculpture has got to be one of the messiest activities in the world, and the plaster room is the messiest place of all, full of ominous piles of thick, smelly plaster goop to be discarded into bins. As soon as students hear that I need help to scoop this ooze out, everyone emits a loud groan. Everyone, that is, except for a quiet girl standing amidst the disgruntled group who volunteers without a fuss. As we set to work, I discover an odd thing: this girl almost always comes from a rural community. Are these students more attuned to physical work? No, I think there's more to it than that—rural students understand the need to work together, they understand the true meaning of community.

If you think I'm romanticizing small-town life, you should meet Dayna Stonehocker. She came to Edmonton from Beaverlodge five years ago to study fine arts, and her artwork was recently chosen to serve as the poster image for this year's NextFest. "I often idealize Beaverlodge, [although] I try not to," says Stonehocker as she wistfully remembers the people she left behind. She recalls going out with her mom for afternoon tea at local farmhouses to talk over life's joys and sorrows. "It was a very supportive community. I don't know if Beaverlodge was unique, or if all rural communities are like that."

Stonehocker dispels stereotypes of rural people who disdain art; on the contrary, she found a great deal of support in Beaverlodge for her artistic inclinations, and her hometown is about to host an exhibition of her work. "[In the city] you kind of get swallowed up with everyone," she says. "It's hard to realize that I have to make a new place home."

Her paintings are helping Stonehocker transform Edmonton into home. Soon after her arrival, she started to paint the trees

down the block from her walk-up—they reminded her of Beaverlodge. "I miss the field outside my back door," she says. "We lived on the edge of town and there were boulevard trees on every street and in every field. I realized that painting was a way to make Edmonton home." Her recent series of small, intimate paintings (now on display in the Roxy Theatre lobby) evoke the same quality of transformative enchantment, taking the viewer on a tour of Stonehocker's small apartment. There is a narrow hallway, a cramped but colourful bedroom and a kitchen with a table where the artist often sits down to paint. With the stroke of her paintbrush, Stonehocker magically transforms an impersonal '50s walk-up into a home.

STONEHOCKER'S TRIPTYCH *Down with Bridesmaids* (the one featured in all the NextFest ads) may deviate from her usual work in terms of subject matter, but not in theme. It's a portrait of the artist shouting angrily at

the world. "I don't ever yell or get very angry at people, but I can in my art," she laughs. To prepare for this triptych, Stonehocker took photographs of herself screaming. "I was nervous about upsetting the neighbours, so I turned on the music really loud," she explains. What made this diffident, gentle artist so angry? "Coming to the city, I have encountered a lot of hostility from strangers," she says. Meanwhile, finishing art school, changing

jobs and preparing for an elaborate wedding only compounded her stress levels. "[In the painting] I decided to get some of it out," she explains. "I am starting to feel better now. I can step back and look at things."

You can take the artist out of their community, but you can't take the community out of the artist. Stonehocker's work is representational so that it can be appreciated by the people whom she respects most—the supportive neighbours in her hometown, people very much like her strong and opinionated Baptist grandmother. "My grandmother is symbolic of the people I want to understand my art," she says. "I find that I am always looking back at my art and saying, 'Would I want to show this to my grandmother?'" Looking at her recent show, I think the people in her community—and grandma—would approve. ☺



NextFest

Continued from previous page

hearing it read by actors hemmed in behind music stands in a coffeeshop hardly did it justice.

"I'm really proud of the fact that the people involved in this production have really made it their own," Schafenacker says. "There's a lot of changes in this version that I haven't put in the script; it's the director and the cast seeing things in the piece

does during the year. Once in a while, someone will suggest we hand out awards for the best actor, the best director, the best playwright and I always say, 'No fucking way.' We're all in it together.... And there's always been that willingness on the part of the festival to experiment—to say 'What would happen if we did this?' and answer by saying, 'There's only one way to find out!' That's what happened with *Suspension* two years ago."

Suspension, in fact, turned out to be one of the more memorable NextFest productions of the last five years—a satire of the modern dating world whose oddball mix of dance, movement, comedy and monologue was sometimes perplexing but consistently entertaining and surprising. "Suspension was a really big watershed for me," says actor Aaron Talbot. "It really helped clarify for me

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Getting their Panties in a bunch

Young theatre companies make a breakthrough in 2003 Sterling nominations

By PAUL MATWYCHUK

After Josh Dean and Michele Brown read out the list of nominations for this year's Elizabeth Sterling Haynes Awards on Monday afternoon, I circulated around the Next Act Pub, buttonholing various nominees and asking them which nominations, other than their own, pleased them the most. Over and over, I got the same response: the multiple nods for youth-driven theatre companies like Panties Productions, Azimuth Theatre and Ribbit Productions.

The all-girl Panties collective scored perhaps the biggest victory: five nominations, including a Best Actress nod for Belinda Cornish's wickedly funny turn as a devious hunchbacked actress in Jocelyn Ahlf's *Hump!* And Azimuth Theatre pulled off perhaps the biggest upset of the afternoon when its tiny, two-man *Job: The Hip Hop Musical* beat out the Citadel Theatre's blockbuster production of *Grease* for a nomination as Best Musical. "I think it's great to see such support for this next wave of young artists," said Workshop West artistic director Ron Jenkins. "It's important that their work be acknowledged, to say there's not one level of theatre being done in Edmonton and then a bunch of other theatre on a level below that one. There's good work coming from everywhere, from young artists to more established ones."

Jenkins could easily be referring to himself; Workshop West's two mainstage productions from last season, *Mary's Wedding* and *The Red Priest*, were both nominated for Outstanding Production of a Play, and *Mary's Wedding* outpaced every other production with seven nominations, including nods for stars Daniel Arnold and Medina Hahn. set

designer Narda McCarroll and Jenkins himself for best director. Two Theatre Network shows, *Perfect Pie* and *Hedwig and the Angry Inch*, followed close behind, however, with six nominations apiece.

Last week, I predicted that the Citadel would probably not dominate the Sterling nominations to the extent that they did in 2002, but I didn't realize the extent to which my words would come true. Aside from the nominations *Einstein's Gift* received for Outstanding Play, Outstanding New Work and Outstand-

THEATRE

ing Supporting Actor (James MacDonald), most of the Citadel's remaining seven nominations came in the design and musical categories.

The Fringe categories were dominated by three plays: Stewart Lemoine's luminous Fringe farewell *The Exquisite Hour* (four nominations), director John Kirkpatrick's hilarious take on George F. Walker's *Featuring Loretta* (four nominations) and director Ashley Wright's challenging production of Jean Genet's *The Maids* (three nominations). But I'm thrilled to say that my own Fringe play, *A Play About Hell*, squeaked by with a mention as well for Outstanding Fringe New Work.

Among the other pleasant surprises among the nominees: Collin Doyle's nomination for Outstanding Fringe Actor as Jerry, the talkative animal-lover in Bedlam Theatre's production of Edward Albee's *The Zoo Story*; the first-ever Sterling nomination for Edmonton Opera, whose *Don Pasquale* is in the running for Outstanding Musical; Jeff Haslam's nomination for Outstanding Actor in the Teatro la Quindicina greatest-hits compilation *Biting the Butterhorn*; the nominations for Dana Wylie's musical direction and Celina Stachow's choreography in *Paradise City*; and the special Sterling Award for Ian Jackson, whose multimedia designs added visual excitement to several shows last season, including *Hedwig and the Angry Inch*, *Breeder* and *Excavations*.

For me, the most notable omission in the list of Sterling contenders was Eugene Stickland's offbeat archaeological comedy *Excavations*, which featured a wild set design by Raymond Spittal and memorable

performances by John Wright and Steve Pirot. But then again, I'm always sticking up for comedies with eccentric senses of humour; I was disappointed that the Citadel's revival of Elliot Hayes's *Homeward*

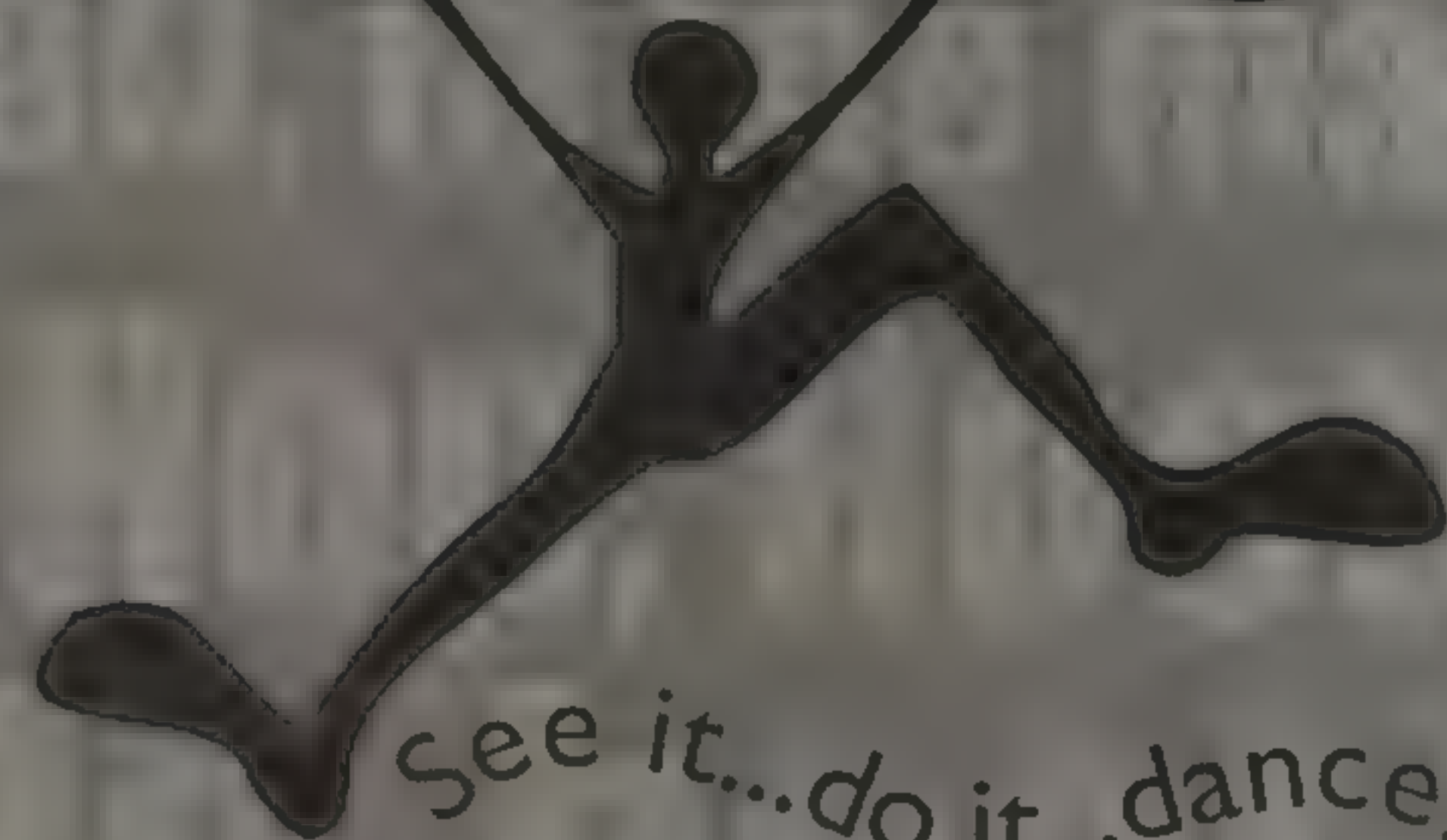
Bound came up empty as well.

The Sterling Awards will be handed out on Monday, June 30 in a ceremony at the Mayfield Inn hosted by

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feats



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Wig-wearing Sterling nominee Belinda Cornish in *Hump!*...



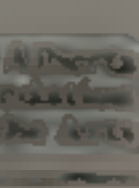
...and Michael Scholar Jr. in *Hedwig and the Angry Inch*



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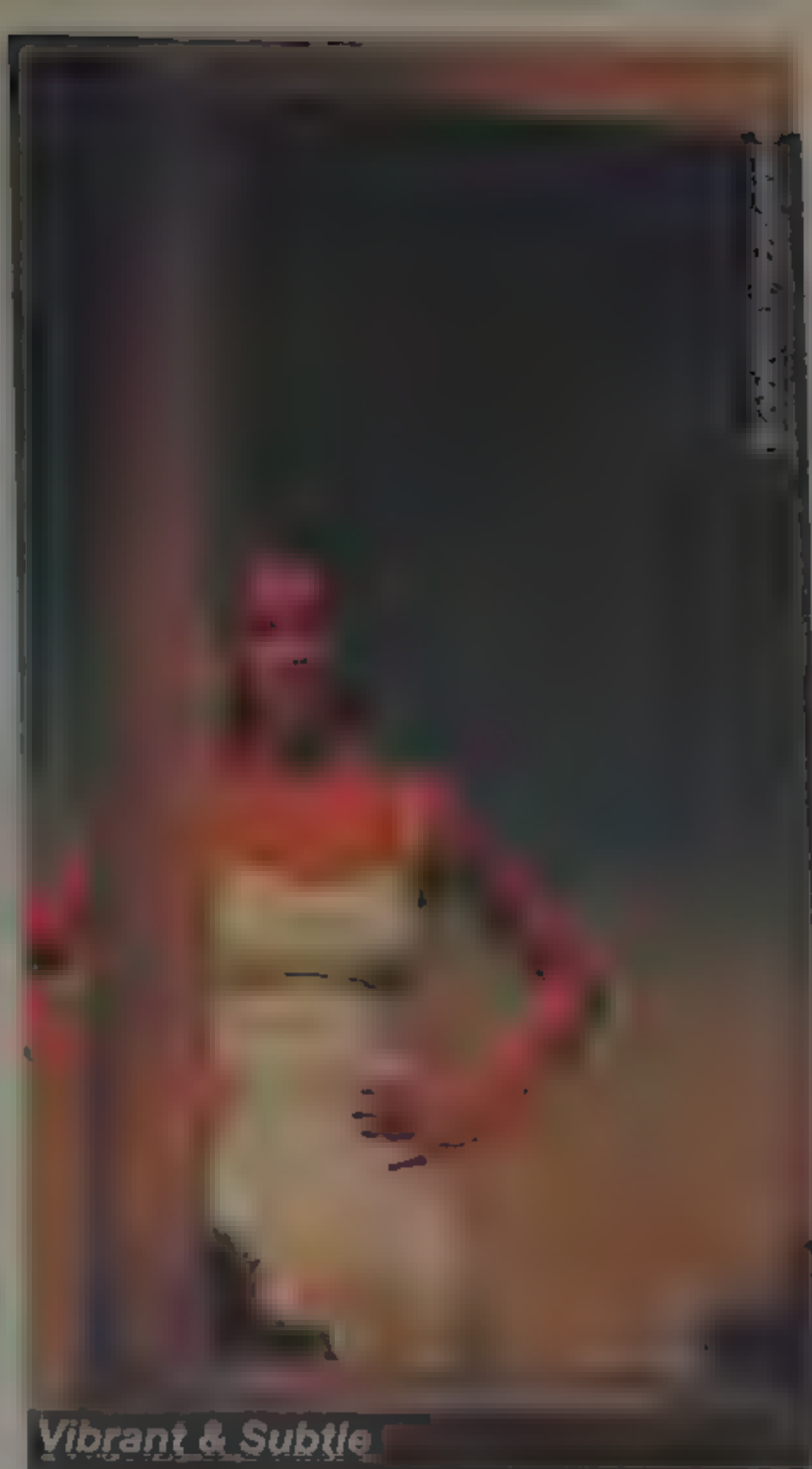
what direction I wanted to go in." He appeared in NextFest last year in *Forchclimber*, a similarly playful mixture of dance and theatre, this time choreographed by Amber Borotsik, and this year, he and Borotsik have teamed to work on a play by Tanya Marquardt entitled *Nocturne*. Borotsik is once again serving as choreographer, but this time Talbot is trying his hand as a director.

"I'd never have had the opportunity to explore this play the way I did except at NextFest," says Talbot. "There's no other festival like it. We were talking about this the other day—I was saying, 'Where else would I ever get a chance like this?' NextFest has built me this cool, cool set, they've given me lights, a space for rehearsal. They've allowed me to add another actor to the cast where a third actor isn't necessarily needed. And they've allowed me to explore myself as a director and an artist,

whereas at the Fringe you mostly explore yourself as a producer."

Marquardt got the idea for *Nocturne* after watching *Impromptu*, the underrated 1991 comedy in which Judy Davis and Hugh Grant played two of history's most endearingly mismatched lovers, free-thinking novelist George Sand and sickly composer Frederic Chopin. "Tanya got really interested in the relationship Sand and Chopin shared," Talbot says, "because apparently they were together for something like seven years without ever actually consummating their romance. So she got fascinated by the question of how that would, you know, work."

BUT THE SCRIPT Marquardt wound up writing developed into something that owed even less to historical accuracy than, well, *Impromptu*. Instead of a period romance, Marquardt tells a more universal story of two lovers named George and Fred who are drawn to each other even though Fred insists that because of his health, he can't allow himself to



Vibrant & Subtle

get too "overstimulated." But George is persistent, and Fred must ultimately decide whether he can allow this

dangerous relationship to continue. And did I mention that Fred is played by two different actors?

It all sounds a tad loopy, to be sure, and the bizarre blurb Talbot wrote about the show for the official NextFest program doesn't make it sound any saner. But Talbot says the last thing he wants to do is mystify anybody. "People have all these preconceived notions about physical theatre and dance theatre," he says. "They think it's that kind of '70s hippie shit where naked people are rolling over each other and saying 'I am rain!' and 'I am happiness!' And so, one of the reasons I call *Suspension* a watershed is because of the compliments I got about it—one guy came up to me and said, 'Man, when that show started, I thought it was going to be terrible. I thought it was going to be a piece of art. But after I watched you guys for a while, it was great! It wasn't art at all!' So I think there are a lot of boundaries you can cross [with a show like this] if you can convince people that they don't necessarily have to expect to 'get' it,

but that they can expect to enjoy it."

"That's my favourite part of this job," says Pirot. "I love being here at the theatre as everyone converges on the festival, and I love making those connections between artists. I'm especially excited to see that plays, like *Grimwag*, *Vibrant and Subtle Ways* and *Nocturne* all got some attention at NextFest in 2002—I think that knowing they've gone through a longer development process speaks to the spirit of NextFest. It's a little more about patient growth than 'Okay, here's a script, okay, here we go, go-go-go-go-go-go! We're up, we're done!' It's about the importance of expressing yourself, artistically or otherwise."

But doesn't he miss the giant X? Not even a little? "Well," Pirot relents, "we'll see. Maybe we'll bring it back for the tenth anniversary." ☐

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Sterling nominations

Continued from previous page

Michele Brown and her prodigal namesake, CBC radio personality Peter Brown. ("I'm e-mailing him the list of nominees tonight," Michele Brown says.) Call 483-4051 to book tickets.

Here are the nominees in the major Sterling categories:

OUTSTANDING PRODUCTION OF A PLAY: *Einstein's Gift*; *Mary's Wedding*; *Perfect Pie*; *The Red Priest*

OUTSTANDING PRODUCTION OF A MUSICAL: *The Blue Orphan*; *Don Pasquale*; *Hedwig and the Angry Inch*; *Job*; *The Hip Hop Musical*

OUTSTANDING NEW PLAY (award to playwright): *The Blue Orphan* by Jonathan Christenson and Joey Tremblay; *Einstein's Gift* by Vern Thiessen; *The Margin of the Sky* by Stewart Lemoine; *The Red Priest* by Mieke Ouchi

OUTSTANDING LEAD ACTRESS: Belinda Cornish, *Hump!*; Beth Graham, *The Glace Bay Miners' Museum*; Medina Hahn, *Mary's Wedding*; Christine MacInnis, *Perfect Pie*

OUTSTANDING LEAD ACTOR: Daniel Arnold, *Mary's Wedding*; Jeff Haslam, *Biting the Butterhorn*; Michael Scholar Jr., *Hedwig and the Angry Inch*; Ashley Wright, *The Red Priest*

OUTSTANDING SUPPORTING ACTRESS: Coralie Cairns, *The Glace Bay Miners' Museum*; Beth Graham, *The Blue Orphan*; Vanessa Holmes, *Perfect Pie*; Shannon Larson, *Perfect Pie*

OUTSTANDING SUPPORTING ACTOR: Richard Gishler, *Charley's Aunt*; Ray Hunt, *The Glace Bay Miners' Museum*; James MacDonald, *Einstein's Gift*; Garrett Ross, *That Darn Plot*

OUTSTANDING DIRECTOR: Marianne Copithorne, *Perfect Pie*; Ron Jenkins, *Mary's Wedding*; James MacDonald, *The Merry Wives of Windsor*; Bradley Moss, *Hedwig and the Angry Inch*

OUTSTANDING PRODUCTION BY A COLLECTIVE: *Hump!*; *Pilk's Madhouse*; *Princess*; *Stop Kiss*

OUTSTANDING FRINGE PRODUCTION: *The Exquisite Hour*; *Featuring Loretta*; *Kiss My Ass!*; *The Maids* ☐

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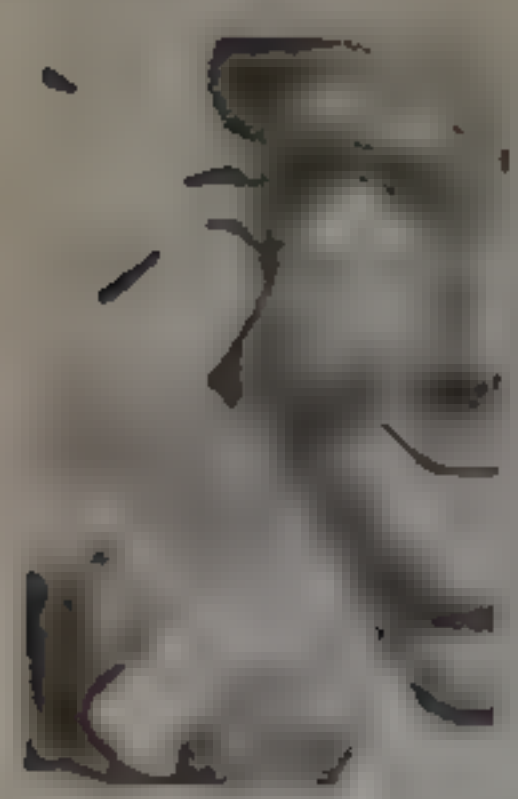
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theatre notes

By PAUL MATWYCHUK

How's Loretta up there?

Last year's Fringe hit *Featuring Loretta* took place entirely within a seedy motel room that director John Kirkpatrick and his design team recreated with such uncanny accuracy on the Varscona Theatre stage that you could practically smell the air freshener fumes wafting out of the bathroom. Well, it looks like Kirkpatrick and the rest of the *Featuring Loretta* gang may be inhabiting a few real-life equivalents of that

set as they travel east to remount the play later this month at the inaugural Magnetic North Festival in Ottawa. The festival will travel to a different city every year—next year, it comes to Edmonton. But that's a year too late for the *Loretta* troupe, who need to raise some cash to fund the long trek to Ottawa.

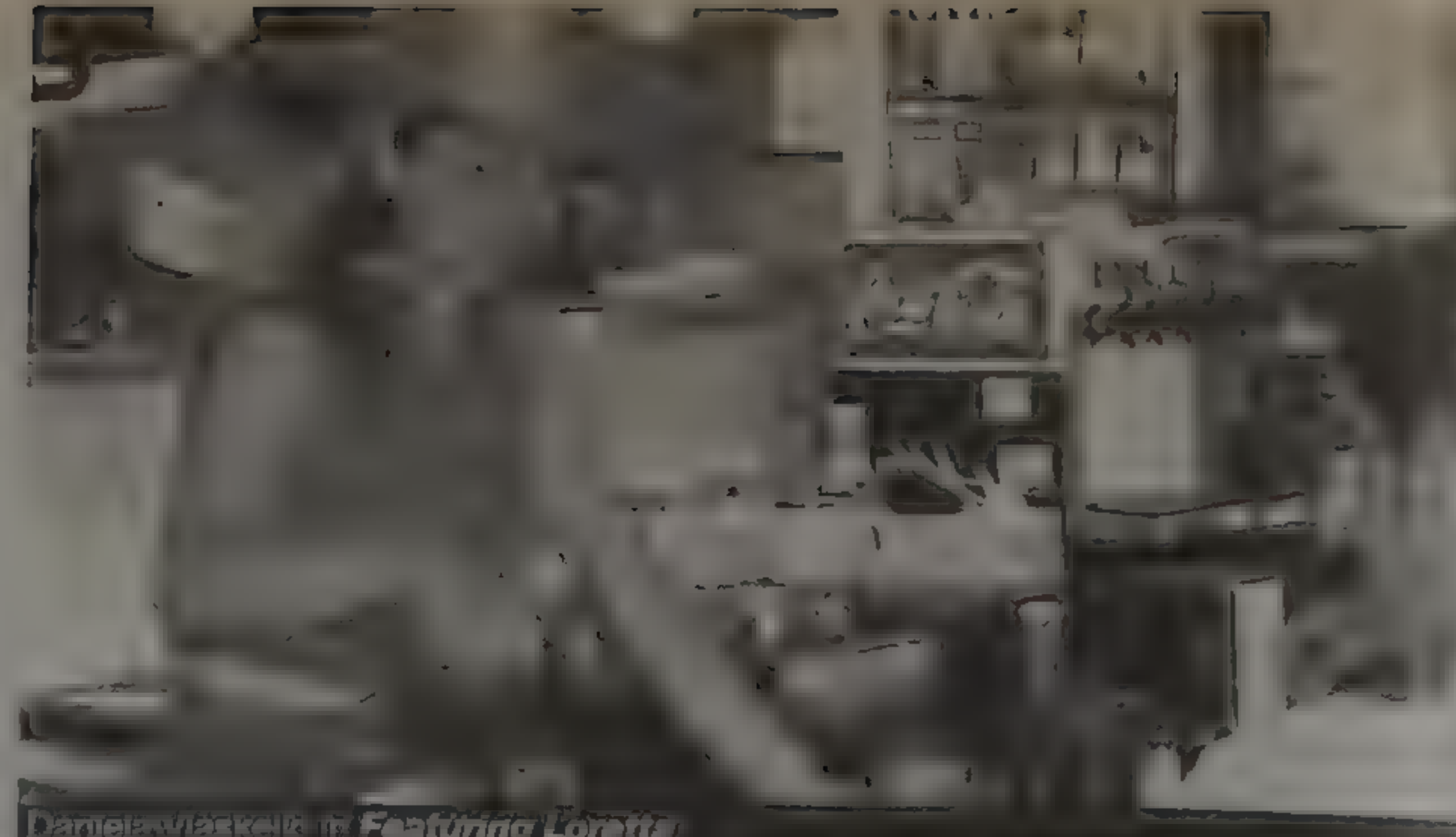
In the play, when the title character needs money, she agrees to star in a low-budget porn movie. Fortunately Kirkpatrick has a much less drastic plan in mind. This Friday at Catalyst Theatre, they're holding a fundraiser called **Wagons East!**, complete with a vegetarian-friendly barbecue, musical performances by the likes of Andrea House, Dale Ladouceur, Paul Morgan Donald, Dana Wylie and Kenneth Brown, and a late-night dance party with DJ Chris B. Tickets to the whole schmeer will cost you \$10; if you just want to attend the dance, they're half-price. Call 432-6037 for information or to book reservations.

Works for me

"It's very exciting—we basically get to take over the Citadel for two weeks!"

That's how programmer Laura Roald describes **Dramaworks**, the adult theatre school Theatre Alberta conducts every summer, featuring day-long, weekend-long and week-long workshops and classes led by some of Alberta's leading stage professionals. Kenneth Brown, for instance, will be holding a seminar on the nuts and bolts of self-producing. *Die-Nasty* mainstay Stephanie Wolfe is leading a class on improv and Shannan Calcutt (the writer/performer of the acclaimed "Izzy" plays *Burnt Tongue* and *It's Me, Only Better!*) is teaching the art of clowning.

But Dramaworks consists of more than two weeks of acting lessons: Marian Brant is teaching a class on stage management; Theatre Network artistic director Bradley Moss will be working through Eugene Stickland's play *A*



Daniel Waskett in *Featuring Loretta*

Guide to Mourning as part of his course on directing; Shadow Theatre's resident scribe David Belke has a class on playwriting and Sheila Cleasby will be explaining the fundamentals of stage lighting. "It's geared towards all levels of theatrical involvement," says Roald. "Theatre Alberta looks at the theatre community as having three main constituencies—educators, enthusiasts and theatre professionals—and we try to develop programs that will offer chances to all of them to step out of their comfort zone and learn something new. We have a lot of younger people attend who maybe aren't ready to enter the profession yet but want to see if it's where they want to go. And we get a lot of theatre veterans as well—we get people who've been coming for decades but keep wanting to learn something new."

Dramaworks runs more or less concurrently with **Artstrek**, a much more immersive program aimed at teenagers

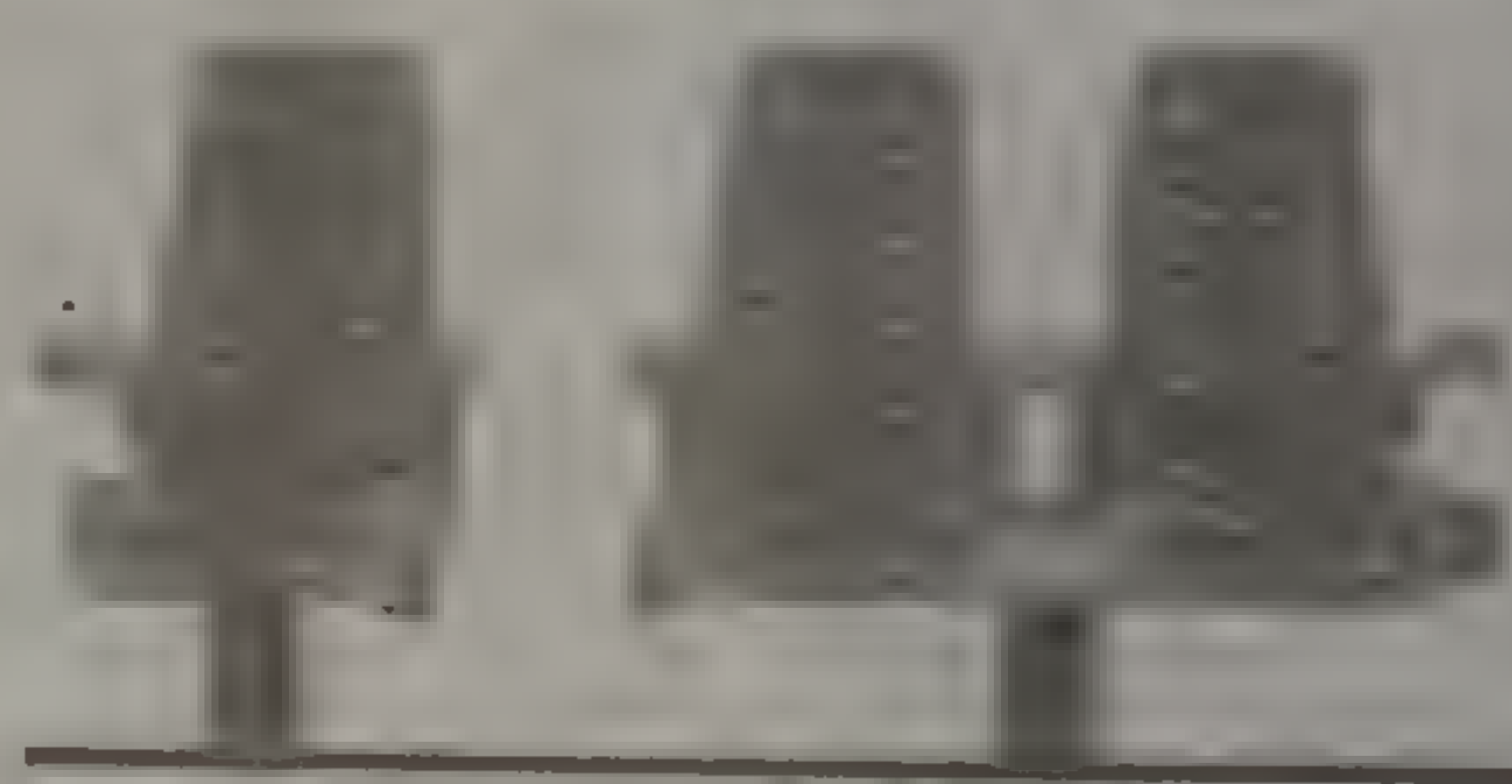
and headquartered at Red Deer College. There are two separate sessions (one for teens aged 13 to 15 and another for kids between 16 and 18), but both groups will be spending a week together exploring acting design, directing, writing and theatrical movement, using Conni Massing's play *The Aberhart Summer* as their text. "For the first time ever," Roald says, "we're doing an Albertan play as our springboard. We're very excited by the choice, because it's such a rich, beautiful script that's full of great roles for teens and deals with a lot of issues that teenagers are excited to talk about."

The program is too short to culminate in an actual production of the play; rather, Roald says, *Artstrek* is more about process and making contact with other people—both instructors and other teens—who care about theatre. "There might be only three or four people in your entire school who think theatre is kind of cool," Roald

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FEATS, don't fail me now!

Newly youthful dance festival ventures into rave, hip hop subcultures

By HEATHER WOODBURY

The rave scene in Edmonton has certainly taken its blows, but while the media has tended to emphasize the negative aspects of this phenomenon, an important dance subculture continues to emerge from within. Witness this year's **FEATS Festival**. "There is a huge population in terms of pop culture," says Bobbi

Westman, executive director of the Alberta Dance Alliance and the festival's produce. "Hip hop, the rave scene, even social dance—these are all little microcosms of dance in culture." Westman thinks multiculturalism is the primary reason for Alberta's diverse dance culture. "Communities of different ethnicities," she says, "have really influenced the world of pop culture dance, like Bollywood and Latin dance. There is a flavour that is varied and distinct to that microcosm in the pop culture scene. We have a whole community that wants to express themselves."

In previous years, the FEATS festival was concerned primarily with

adult dance and emerging adult choreographers; this year, however, the emphasis is on youth. "We are giving Albertans a way to express their ideas and stories and look at their voices and creativity," Westman says. "Youth do this more inherently than adults, but don't necessarily have the platform to do it."

And a platform is exactly what they will have at one of the festival's spotlight events. The Challenge is a freestyle dance contest starting with auditions on the first day of the festival and ending, on Sunday, with 10 finalists performing to live DJs onstage at West Edmonton Mall. "It

allows the underground dance scene to come forward," notes Chris-

sy Duke, a festival organizer and event co-ordinator for the Challenge. "[It] is the slant of the whole festival. People that are not usually addressed in the dance community can show their talent and win some prizes."

IN THE INTERIM, contestants will have the opportunity to work with a professional choreographer. Richard O'Sullivan, a professional dancer and choreographer from Vancouver will be guiding the young dancers throughout the weekend. He believes that some subgenres of dance have received a bad name and it's high time that people started realizing the power of urban dance

PREVIEW **DANCE**

"But all of a sudden, you get to a place where there's 100 people and it's as much as you do." The workshop runs from July 4-13, and the final challenge runs from July 6-20 and the deadline is June 9. There's enough room in this column for me to fill in all the details about either event, but you can find out more by calling Theatre Alberta at 422-8162 or by e-mail at 1-888-422-8160, or by going online to www.theatrealberta.com.

Have good news and Mad news

If you haven't caught Stewart Lemoine's *The Margin of the Sky* lately, there's now an extra reason for you to do so during the final weekend of its run at the Varscona Theatre. Not only is it an absolutely lovely play (as well as one of the few shows still running this late in the season), but it may well be your last chance to see Ron Pederson performing live onstage for at least another year. Pederson, who—maybe you've read this somewhere—spent most of the 2002-2003 theatre season in Los Angeles as part of the cast of the Fox sketch-comedy show *Mad TV*, has been invited back to the show for a second season. Our loss is television's gain. But perhaps Pederson can use his spare time down in L.A. to do something the characters in *The Margin of the Sky* never got around to do: listen to Gurrelieder on Arnold Schoenberg's lawn, all the while thinking of Edmonton. ☺

We hope to educate people about hip hop and not to be so ignorant about the culture," O'Sullivan says. A lot of people have bad ideas about hip hop dance. People think street kids that run around and do wild things or rap music and the dancing. Hip hop is not just about dance. It is a way of life. To me it is something soulful."

Working with kids in Vancouver has convinced O'Sullivan how important dance can be for youth. "It gets kids off the streets," he says. "You find they are basically getting into the bad elements and there is a lot out there. It's a good way to relieve built-up frustration and energy. Kids can express themselves through dance. I know for myself, I couldn't always express myself through words but I was always able to express myself physically."

Ultimately, expression is what the FEATS Festival is all about. "We all are this common discipline to love and express ourselves and we try to provide that vehicle," says Lemoine. "We are trying to plant the seeds in the garden of youth and promote awareness and education through dance." And because of the wide variety of dance styles at this year's festival, Duke says, "it is very inclusive to everyone, and that is very important in any community." ☺

FEATS FESTIVAL

June 6-8 • All events at Victoria School for the Performing and Visual Arts (1210-108 Ave), except for *U Speak Out* and the Final Challenge, which take place at the ATM (Bay entrance) on Sun, June 8 at 1pm and 2pm respectively • 428-2107

Fax your free listings to 426-2889 or e-mail them to listings@vue.ab.ca. Deadline is Friday at 3pm

DANCE

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HARBINGER-A TASTE OF THE FUTURE Victoria School for the Visual and Performing Arts, Eva O. Howard Theatre, 10210-108 Ave (472-7774) • Presented by Citie Ballet. Featuring the choreography of Heather Berry, Solveig Groenland, Emily Noton and Ashley von Arx (Millet) • Sun, June 8 (7pm) • Tickets available through Citie Ballet (472-7774), at the door

EDMONTON SCHOOL OF UKRAINIAN DANCE Festival Place, 100 Festival Way, Sherwood Park (449-3378) • Visions 2003 • Sun, June 8 (2pm) • Tickets available at Festival Place box office, TicketMaster

SET TO SOAR John L. Haar Theatre, 10045-156 St (489-0004) • Presented by Viter Ukrainian Dancers with Edmonton Festival Ballet • Fri, June 6 (7:30pm) • \$10/\$8 (student/senior) adv; \$12/\$10 (student/senior) at door

GALLERIES/MUSEUMS

ALBERTA CRAFT COUNCIL GALLERY See What's Happening Downtown

ART BEAT GALLERY 8 Mission Ave (459-3677) • New artworks by the Artist Borealis group • Until June 21 • Opening reception: June 7 (1-5pm)

BEARCLAW GALLERY 10403-124 St (482-1204) • *TIME AND LIFE*: Paintings by Woodland artist Roy Thomas; June 7-20; artist in attendance: Sat, June 7 (1-4pm)

BUZZY'S Lower level, 10416-82 Ave (437-3707) • Artworks by Sirkka Kadatz

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave (461-3427) • *GATHERING OF ART*: Acrylic paintings by Patricia Trudeau, watercolours by Georges Kirbac, oil paintings by Gai Praharenka, woodworks by David Belzile; June 6-18 • Opening reception: Fri, June 6, 7-8:30pm

CHRISTL BERGSTROM'S RED GALLERY 9621-82 Ave (439-8210) • Open Mon-Fri 11am-5pm; Sat by appointment • *ON BEING DIDACTIC (BUT NOT NECESSARILY PEDANTIC)*: Paintings by Christl Bergstrom

DOUGLAS UDELL GALLERY 10332-124 St (488-4445) • New artworks by Robert Lemay • Until June 7

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ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd (482-1402) • Open Tue-Fri 10am-5pm; Sat 10am-4pm • *LITTLE GEMS*: Small paintings on paper by James Trevelyan • Until June 27

EXTENSION CENTRE GALLERY 2511 University Extension Centre, 8303-112 St (492-3034) • Open Mon-Thu 8:30am-8pm; Fri, 8:30am-4:30pm; Sat 9am-noon • *THE BLUE BEFORE DAWN*: Drawings and paintings by Jim Davies • June 9-July 9

FORT DOOR 10308-81 Ave (432-7535) • Open Mon-Wed 10am-6pm; Thu and Fri 10am-9pm; Sat 10am-6pm, Sun 12-5pm • Eskimo soapstone carvings by M. Iyaituk. West Coast Native and Eskimo silver and gold jewellery by J. Gilbert • Until June 30

FRINGE GALLERY Bsmt 10516 Whyte Ave (432-0240) • Open Mon-Sat 9:30am-6pm • *CLEAR CONFUSION*: Mixed media installation by Myken Woods and Liu Landing • Until June 30

FRONT GALLERY 12312 Jasper Ave (488-2952) • Open Tue-Sat 10am-5pm • *WILDERNESS TRAIL*: Watercolour paintings by Suzanne Sandboe • Until June 5

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JOHNSON GALLERY 7711-85 St (465-6171) • Open Mon-Fri 9am-5:30pm; Sat 9am-5pm • Artworks by Illingsworth Kerr, Susan Gardiner, Thelma Manarey, William Parsons, Andre Raymond Besse, Meredith Evans. Pottery by Peggy Heer • Until June 30

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McMULLEN GALLERY U of A Hospital, East Entrance, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm, Sat-Sun 1-8pm • *MISCELLANEOUS CONNECTIONS*: Artworks by Darren Bertrand, Fiona Connell, Dick Der, Keith Lingle and Ruby J. Mah • Until June 15

MCPAG MULTICULTURAL PUBLIC ART GALLERY 5411-51 St, Stony Plain (963-2777) • Open 10am-4pm • *WINDOWS, MUSICIANS AND LANDSCAPE*: New works by Steve R. Mitts • Until June 23

MOUNTAIN FOODS CAFÉ Jasper (780-852-8117) • *THE KUNST AUSSTELLUNG: UNLEASHED*: Artworks by Lorraine Wilkinson and Leanne Stanko

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PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open Mon-Sat 10-5pm; Thu 10am-8pm • *VICTOR IAN POST*: Celebrating the photographic artworks of Victor Ian Post • Until June 28

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave (453-9100) • Open weekdays 9am-9pm; weekends 9am-5pm • *BIG THINGS 2*: Featuring large-scale sculptures by the artists of the North Edmonton Sculpture Workshop; until Apr. 30, 2004 • *WILDLIFE PHOTOGRAPHER OF THE YEAR*: Canadian premiere of wildlife photographs; June 5-Sept. 28 • *SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY*: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit • *SPOTLIGHT GALLERY: GO FISH!* Featuring the research and collections of the Museum's ichthyology program. Until July 20 • *THE NATURAL HISTORY GALLERY*: • *BUG ROOM*: Live invertebrate display. Permanent exhibit • *THE BIRD GALLERY*: Mounted birds. Permanent exhibit • *THE WILD ALBERTA PREVIEW GALLERY*: Sneak peek at the new gallery's layout • *TREASURES OF THE EARTH*: Geology collection. Permanent exhibit • *A TO Z AT THE MUSEUM*: Every Sat (9am-11am): family-fun drop-in program

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • Artworks by Doug Haynes, Arlene Wasylynchuk, H.G. Glyde, Arlene Gravel. Ceramics by Richard and Carol Selfridge, Arne Handley

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SPECTRUM ART GALLERY AND STUDIO 11745 Jasper Ave (482-6677) • Open daily 10am-6pm • Paintings by Christopher Lucas, Patricia Young, Bridgit Turner, Deanna Larson and David Phillips

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STUDIO GALLERY 143 Grandin Park Plaza, St. Albert (460-5990) • Open Tue-Fri 10am-5pm; Sat 10am-4pm or by appointment • *INSTINCTS AND INTUITION*: Paintings by various artists • Until June 28

SWEETWATER CAFÉ 102 Ave, 124 St (907-1454) • *FLORAL AND FIGURE FUSION*: Group show of figurative and floral artworks, landscapes and still lifes • Until June 10

UNIVERSITY OF ALBERTA Human Ecology Building, 116 St, 89 Ave (492-2528) • Open Mon-Fri 8am-9pm, Sat 8am-4pm, Sun noon-4pm • *1950s RETROSPECTIVE*: Selected items from the U of A clothing and textiles collection • Until Oct 30

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • *PLACES IN TIME*: Watercolours by Michelle Leavitt-Djonlic • Until June 14

LITERARY

AUDREY'S BOOKS See What's Happening Downtown

BACKROOM VODKA BAR 10324-82 Ave, upstairs • Every Tue (8pm): A Raving Poets presentation

LATITUDE 53 See What's Happening Downtown

LISTEN RECORDS 10649-124 St (439-8787) • X-Press 2003 Youth Project #1 Book Launch • Licensed, all-ages event • Sun, June 8 (4pm) • Free

LIVE COMEDY

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) • Fri, June 6 (8:30pm); Sat, June 7 (8pm and 10:30pm); Rob Pue • Fri, June 13 (8:30pm); Sat, June 14 (8pm and 10:30pm); Factory Players Improv

FARGO'S 10307-82 Ave (433-4526) • Fargo's Laugh-a-Lot Comedy • Every Sun

JUBILEE AUDITORIUM 11455-87 Ave • Fri, June 13: A Night of Improv

SIDETRACK CAFÉ 10333-112 St (421-1326) • Comedy improv show • Every Thu (7:30-9:30pm) • \$3

THEATRE

AN EVENING OF ONE-ACTS Walterdale Playhouse, 10322-83 Ave (439-2845/451-8000) • A collection of short plays by Canadian playwrights, featuring *Never Swim Alone* by Daniel MacIvor, *Heroes* by Ken Mitchell and the world premiere of *IceLand* by local playwright Jonathan Seinen • June 9-14 (8pm) • \$5 • Tickets available at TicketMaster

BETWITCHED Jubilations Dinner Theatre, Upper Level, Phase III, WEM (484-2424) • A free-wheeling parody of the supernatural '60s sitcom *Bewitched*, in which the imperious witch Endora transports Samantha, Darrin and Tabitha back in time to the swinging London of the 1960s in order to show them how much fun witchcraft can be • Until June 15 • Wed, Thu, Sun: \$45.95; Fri-Sat: \$55.95

CHIMPROVI The New Varscona Theatre, 10329-83 Ave (420-1757/448-0695) • Long-form improvisational sketches performed by Rapid Fire Theatre's top improvisers • Every Saturday (11pm)

DIE-NASTY Varscona Theatre, 10329-83 Ave • The 12th season of Edmonton's legendary live improvised soap opera takes place in the community of Ridge Valley Mountain Flats, Lemoine County, U.S.A., at the height of the Great Depression. Directed by Dana Andersen, produced by Stewart Lemoine • Every Monday (8pm)

FORBIDDEN PHOENIX Catalyst Theatre, 8529 Gateway Boulevard (420-1757) • By Marty Chan • Presented by Running with Scissors Theatre • Ben Henderson directs Chris Fassbender, Jared Matsunaga-Turnbull, Elyne Quan and George Szilagyi in *Mom, Dad, I'm Living With a White Girl* playwright Marty Chan's new play, inspired by the visually spectacular productions of the Peking Opera, which uses the old Chinese myth of the Monkey King's journey to a prosperous Western kingdom as an allegory for the experiences of Chinese immigrants to Canada in the early 1900s • June 13-29 (8pm), Sunday matinees

(2pm), no shows on Mondays • \$18/\$15 (student/senior/Equity members); Tuesdays: Two-for-one; preview: Fri, June 13, \$10 • Tickets available at TIX on the Square 420-1757, Catalyst Theatre (one hour before show time)

FROM BROADWAY TO HOLLYWOOD Kaasa Theatre, Jubilee Auditorium, 11455-87 Ave (451-8000) • Presented by Edmonton Musical Theatre • A fast-paced revue written and hosted by broadcaster Colin Maclean paying tribute to Hollywood musicals from *Astaire and Rogers* to *The Rocky Horror Picture Show* to Disney cartoons like *The Little Mermaid* and *The Lion King* to recent spectaculars like *Moulin Rouge* and *Chicago* • June 12-14, June 17-21 (8pm) • \$20 • Tickets available at TicketMaster

GREASE See What's Happening Downtown

GYPSY Mayfield Dinner Theatre, 16615-109 Ave (483-4051/486-7827) • A revival of the classic musical about the life of Gypsy Rose Lee, from her days as a lowly member of a threadbare travelling vaudeville show managed by her ferociously ambitious mother, to her eventual emergence as a world-famous striptease artist. Book by Arthur Laurents, songs by Jule Styne and Stephen Sondheim • Until July 6

HARLEY'S ANGELS Celebrations Dinner Theatre, 13103 Fort Rd (448-9339) • Playwright Trevor Schmidt's takeoff on *Charlie's Angels* follows three gorgeous undercover special agents who attempt to discover the true identity of their mysterious boss • Until Aug. 2

THE MARGIN OF THE SKY Varscona Theatre, 10329-83 Ave (420-1757/433-3399 ext. 2) • Ron Pederson, Jeff Haslam, Leona Brausen and Cathy Derkach star in *Eros and the Itchy Ant* writer/director Stewart Lemoine's new comedy about a Canadian writer living in Los Angeles struggling to create a screenplay for his brother-in-law, a successful soap opera star • Until June 7, Tue-Sat 8pm; Sat Mat 2pm • \$15/\$12 (student/senior/Equity) • Tue evening and Sat matinees: Pay-What-You-Can • Tickets available at TIX on the Square

MURDER ON THE WESTERN EXPRESS Celebrations Dinner Theatre, Oasis Entertainment Hotel, 13103 Fort Rd (478-2971) • Jordan Thompson, Jeff Halaby and Erika Hoveland star in this spoof of Agatha Christie whodunits, in which famed detective Inspector Contraire is required once again to use his astonishing crime-solving skills following a murder on board a train travelling through the Rocky Mountains • Until Aug. 2

NEXTFEST: THE SYNCRUDE NEXT GENERATION ARTS FESTIVAL The Roxy, 10708-124 St, and various other venues throughout Edmonton (453-2440) • A wide-ranging festival showcasing the work of emerging young playwrights, musicians, visual artists, poets, dancers, choreographers and film and video artists. Featuring mainstage productions of the following new plays: *Apartment #604* by Alan Reed, *Bohemia Perso* by Ellen Chorley, *God's Favoured Child: A Rant* by James Hamilton, *Grimwag* by Ryan Hughes, *Nocturne* by Tanya Marquardt, *Vibrant and Subtle Ways* by Nicole Schafenacker and *My Big Fat Greek Metamorphoses Project* by the Grant MacEwan Theatre Arts Class of 2003 • June 5-15 • Full schedule at www.nextfest.ca

THE SECRET GARDEN Kaasa Theatre, Jubilee Auditorium, 11455-87 Ave (420-1757) • Presented by ELOPE • Randy Mueller directs Lucy Simon and Marsha Norman's 1991 musical adaptation of Frances Hodgson Burnett's beloved children's book about an orphan girl who is sent to live with her uncle in his grim Victorian mansion, where she and a sensitive local boy take it upon themselves to restore a magnificent abandoned garden • June 5-7 • \$20/\$15 (student/senior) • Tickets available at TIX on the Square

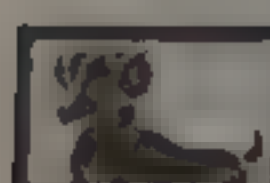
SURVIVAL: THE IMPROVISATION GAME See What's Happening Downtown

THEATRESPOITS New Varscona Theatre, 10329-83 Ave (448-0695) • Teams of improvisers create sketches on the spot based on audience suggestions, and have the results evaluated by a team of heartless judges • Every Friday (11pm)



free will astrology

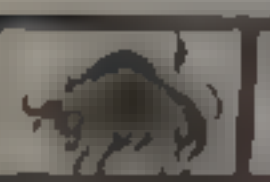
By ROB BREZSNY



ARIES

Mar 21 - Apr 18

Writing in *Poetry Flash*, critic Andy Brumer reminisces about the creative writing class he took with poet Stan Rice at San Francisco State University. "I remember sitting in class," he muses, "thinking this teacher is working harder at teaching than I am at learning." Please don't let a similar laziness overcome you, Aries. You're entering a phase in which the educational possibilities are rich. To take advantage of them, you'll have to match the high intensity and fertile imagination of your teachers. (P.S.: Your teachers may be in disguise, not necessarily calling themselves teachers.)



TAURUS

Apr 20 - May 20

If you're a carpenter, this is a perfect astrological moment to get that 115-piece titanium-covered drill bit set you've had your eyes on. If you're a potter, it's prime time to get a state-of-the-art ceramic saw. If you're a political activist gearing up for a new direct-mail campaign against corporate corruption, you might consider buying the *Utne Reader* mailing list. And if you're none of the above, Taurus, I suggest you acquire whatever tool will help you rise to the next level of professionalism in your chosen field.



GEMINI

May 21 - June 20

When the bearded dragon lizard sits upright and cocks its head toward the heavens, Australian aborigines know that rain will fall the next day. And when massive buds appear on the queen wattle plants, even the youngest members of the tribe can prophesy with confidence that brushfires will break out soon. I have a different, but just as reliable, system of signs that tells me how to read your moods and trends, Gemini. For instance, last night I dreamed my oldest Gemini friend told me, "The bee fertilizes the flower it robs." Because I have had the very same dream other times over the years, usually late in the month of May, I have come to understand its predictive meaning: many Geminis all over the world will soon commit a benevolent "theft."



CANCER

June 21 - July 22

Soon the planet Saturn will enter the sign of Cancer, where it will remain until July of 2005. During that time you will have excellent opportunities to become more skilled in finishing what you start. You'll find it easier to calm your restless heart and commit yourself to a single choice out of the hundreds of options that interest you. Say goodbye to mediocre pleasures and misaligned priorities, my fellow Crab! In the next two years, you will attract unexpected help any time you stop fiddling around on the peripheries and head straight to the core of the matter. Best of all, you'll finally figure out beyond a doubt where you truly belong—as opposed to being half-sure of where you sort of belong.



LEO

July 23 - Aug 22

You've primed to commune much more intimately with the hidden source of power that fuels your life. In fact, you're close to meeting

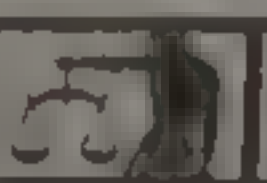
the requirements defined by visionary poet William Blake. He wrote: "Unless the eye catch fire, God will not be seen. Unless the ear catch fire, God will not be heard. Unless the tongue catch fire, God will not be named. Unless the heart catch fire, God will not be loved. Unless the mind catch fire, God will not be known." Your eye, ear, tongue and heart are on the verge of igniting, Leo. Do whatever's necessary to make that happen, and your mind will burst into flame too.



VIRGO

Aug 23 - Sept 22

More than seven centuries before a few European men dared to sail beyond the safe boundaries of their known world, entire Polynesian families crossed vast expanses of the Pacific Ocean in catamarans. The first humans to arrive in Hawaii, they were led by "wayfinders." These miracle workers navigated the uncharted seas by reading star positions, discerning weather patterns and interpreting the ocean's colours and movements. I want to make a connection between you and those pioneering souls, Virgo. In recognition of the brave, exploratory urges now ripening in you, I hereby give you the honorary title of "wayfinder."



LIBRA

Sept 23 - Oct 22

I'm writing this horoscope in Maui, where I've fallen in love with the Hawaiian language. It doesn't matter that I don't understand the literal meaning of many Hawaiian words. Their melodious, expansive rhythms have a magical effect that's both soothing and stimulating. While listening to a native speaker, I find myself perceiving my surroundings more vividly. My defense mechanisms subside, my heart opens and I relax into a more receptive relationship with the whole world. I predict that a similar mood will soon bless you, Libra, whether or not you hear Hawaiian. Expect a long surge of alert, empathetic curiosity.



SCORPIO

Oct 23 - Nov 21

In 1991, hikers in the Italian Alps discovered the largely intact body of a man who died 5,000 years ago. He'd been preserved in a glacier that had recently begun to melt. Since then, many women have asked to be given some of the iceman's frozen sperm so that they might become pregnant by him. (The director of the museum where his body is kept has so far turned down all requests.) While I don't recommend that you become one more seeker of this prehistoric insemination, Scorpio, I do suggest you pursue a metaphorically analogous quest in the coming weeks: try to fertilize yourself through an intimate encounter with the past.



SAGITTARIUS

Nov 22 - Dec 21

My acquaintance Jerry likes to play his guitar for the spinner dolphins that hang around Maui's La Perouse Bay. They appreciate it. When he runs out of songs, he often joins them for a convivial swim. One day four months ago, a commotion at sea moved Jerry to interrupt his concert. Paddling out for a closer look, he found a woman swimmer surrounded by the dolphins. The normally friendly creatures had hemmed her in, as if herding her. But when their buddy Jerry showed up, they parted their tight circle to let him through, and he was able to escort the woman back to shore. The two hit it off instantly, began dating and recently got married. Why am I telling you this, Sagittarius? Because I predict that like Jerry, you'll soon receive extraordinary, maybe even non-human, help with your love life.



CAPRICORN

Dec 22 - Jan 18

In 752 A.D., the Japanese Empress Koken wrote a lyrical poem in praise of the eupatorium plant, whose leaves turn a vivid shade of yellow in summer. Recently, scientists punc-

tured the illusion she was under, demonstrating that the lovely foliage of the eupatorium caused by a disease virus. In my view, this shouldn't diminish our appreciation either the poem or the plant. I've noticed a lot of the world's beauty forms in response to a wound. In fact, I expect you're in the midst of that very process right now.



AQUARIUS

Jan 20 - Feb 18

Our planet is running out of many essential resources, including fresh water and oil. No, the *Weekly World News* has reported yet another crucial shortage: the global supply of supermodels. "The original generation of supermodels is fading," the paper says, "and very few ones are coming along to replace them. The supermodel as we know it may be extinct." Can anything be done to avert this catastrophe-in-the-making? I'm not sure. But do know that many of you Aquarians are exceptionally attractive right now, and likely to become even more so in the coming months. Might you therefore consider launching a career as a supermodel? At the very least, I suggest you look for ways to use your growing beauty to help save the world.



PISCES

Feb 19 - Mar 20

A century ago, the Hawaiian sugarcane industry required a ton of water to produce a pound of sugar. Since then, improvements in irrigation techniques have drastically reduced the excess. The ratio of water to sugar is now 1:1. In a similar development, it used to take me about 2,000 words of exploratory free writing to arrive at a single 120-word horoscope. These days I typically have to churn out no more than 400 words in the process of distilling your weekly oracle. In yet another related development, Pisces, I predict you'll soon make a comparable move towards less waste and greater efficiency in your own area of expertise. ☺

THE ART OF DOWNTOWN

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GALLERIES/MUSEUMS

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-6611/4808-5900) • Open Mon-Sat, 10am-5pm (closed all hols) • **MAIN GALLERY:** ADORN AND PROTECT: An exhibition of body objects that beautify, nurture or shield, until July 5 • **DISCOVERY GALLERY:** • Wood furniture by Gordon Galenza • Until July 5

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq (422-6223) • Open Tue-Wed and Fri 10.30am-5pm; Thu 10.30am-8pm; Sat, Sun 11am-5pm. Closed Mon • **TECHNICOLOUR** Artworks by Chris Cran, Clay Ellis, Geoffrey Hunter, Angela Leach, Chris Rogers, Arlene Stamp; until June 15 • **THROUGH THE LOOKING GLASS:** Artworks from the Gallery's collection examining the various ways in which artists have examined and represented nature until June 15 • **KITCHEN GALLERY: GLORI HILLS:** Artworks by John Maywood; until June 15 • **CHILDREN'S GALLERY: BECOM!** Created by Don Moar; until July • \$12/\$10 (student/senior), \$5 (children 6-12)/free (member/children 5 and under)

GIORDANO GALLERY Main Fl, Empire Building, 10080 Jasper Ave (429-5066) • Open Wed, Sat (12-4pm) or by appointment • Artworks by David Bolduc • Until June 28

SEGHERS STUDIO GALLERY 604A, 10030 107 St, Seventh Street Plaza, North Tower (425-6885) • Open Tue-Thu 5:30-9pm or by appointment • Artworks by David Seghers Robert von Eschen, Eric Butterworth, Jeff Collins, Pamela How (Vilsec), Neil McClelland and Jacqui Rohar

SNAP GALLERY 10137-104 St (423-1492) • Open Tue-Sat (12-5pm) • **CHILDREN SEE EVERYTHING:** Artworks by Libby Hague (Toronto multi-media artist) • Until June 28 • **FRONT SPACE: SELF STORAGE:** Wearable art works by Mariann Sinkovics • Until July 1 • Closing reception: July 1 (2-5pm)

STANLEY A. MILNER LIBRARY 7 Sir Winston

Churchill Sq • **CONNECTIONS: IMAGES OF THE NORTH:** Artworks by Peggy Arnett • Until June 15

STUDIO 321 Rice-Howard Way, 101689-100A St (424-6746/429-3498) • Open Sat-Sun 1-4pm • **THE FATHER-SON ART EXHIBIT:** Artworks by Marc Munan and Louis Munan • June 7-22, and June 29

CLUBS/LECTURES

ARTHRITIS SOCIETY 739-10830 Jasper Ave (424-1740) • Joints in Motion information meeting • Mon, June 9 (6pm)

EDMONTON'S PLANNING AND DEVELOPMENT DEPARTMENT • Boardroom 701, AT & T Tower, 10250-101 St (496-6212) • Public meeting to discuss the proposed changes for lands located south of 68 Avenue and west of 50 Street • Tue, June 10 (6pm)

IS DEREGULATION WORKING? Stanley A. Milner Library, Centennial Rm, 7 Sir Winston Churchill Sq (415-1803) • A forum hosted by Brian Mason • Tue, June 10 (7-9pm)

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 St, west door (426-4620) • Speaker David Thiel presents *Making Computers Work For You...For a Change* • \$2 • Fri, June 6 (6:45-8:30am)

RESEARCH PLENUM ON RACE RELATIONS: ALBERTA EXPERIENCES AND PROSPECTS FOR CHANGE Grant MacEwan City Centre Campus, 10700-104 Ave (423-9907) • Forum presented by the Northern Alberta Alliance on Race Relations (NAARR) • June 13-14 • Pre-register

URBAN COFFEE HOUR Second Cup, 10303 Jasper Ave • The art of conversation meet new people • Every Sat (7pm) • Membership \$5-\$15/year

LITERARY

AUDREY'S BOOKS 10702 Jasper Ave (423-3487) • Launch and reading of *Alarum Within* by Kimmy Beach and *Seeing Red* by Dennis Cooley • Thu, June 12 (7:30pm)

LATITUDE 53 10248-106 St (423-5353) • (474-6058/490-1414/453-1763) The Bilingual Neruda (reprise): An evening of poetry and original music with Leo Campos A., Dale Ladouceur, Mark Kozub; Thu, June 5

QUEER LISTINGS

ART OF LIVING: A CELEBRATION OF LIFE GALA Hotel MacDonald, Empire Ballroom, 10056-100 St (488-5742) • Dining, music and a silent auction • Sat, June 7 • \$150 • Fundraiser to support the programs and services of HIV Edmonton

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

EDMONTON PRIDE WEEK SOCIETY PARADE N. Jasper Ave on 111 St, down Jasper Ave to 118 St, ending at the Oliver Arena on 103 Ave (428-5926) • Parade followed by the post parade show • Sun, June 15 (2pm)

GARAGE BURGER BAR 10242-106 St • Black Solstice Quest for Mr. Edmonton Leather 2003 • Sun, June 15 (11am)

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE) Suite 45, 9916-106 St (488-3234) • Open Mon-Fri, 1:30-5:30pm, 7-10pm • Support groups, library, youth group and discussion nights

GAY MEN'S OUTREACH CREW (GMOG) 45, 9912-106 St (488-0564) • Peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem

HIV NETWORK OF EDMONTON SOCIETY 105, 10550-102 St (488-5742) • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

ICARE 702A, 10242-105 St (448-1768) • www.icarealberta.org • The Interfaith Centre for AIDS/HIV Resources and Education (formerly Interfaith Association on AIDS) provides spiritual support and connections for those affected by HIV/AIDS

ILLUSIONS SOCIAL CLUB GLCCE, Suite 45, 9912-106 St • Meetings every second Thursday each month

PFLAG GLCCE, Suite 45, 9912-106 St (462-5958) • Meetings every third Tuesday of the month at 7:30pm • Support/education for parents, families and friends of lesbians/gays/bisexuals/transgenders

THE ROOST 10345-104 St (426-3150) • Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • TUE: Wild and Wet Contest (8-midnight) with female DJ Rhonda • WED: Amateur strip with Weena Luv, Sticky Vicky, DJ Alvaro • THU: Rotating shows: Ladonna's review, Sticky's open stage and the Weakest Link game second and last Thursday with DJ Jazzy • FRI: Euro Blitz: Best new European music with DJ Ottawak Upstairs-DJ Jazzy and female stripper • SAT: Monthly theme parties with DJ Jazzy Upstairs-New music DJ Dan Downstairs-Retro music • SUN: Betty Ford Hangover Clinic Show Beer Bash every long weekend with DJ Jazzy • Tue-Thu \$1 (member)/\$3 (non-member); Fri-Sat \$3 (member)/\$5 (non-member); Sun.\$1 • Black Solstice: Quest for Mr. Edmonton Leather 2003: Fri, June 13 (9pm)

SECRETS BAR AND GRILL 10249-107 St (990-1818) • Lesbian and gay bar/restaurant

TRANSEXUAL/TRANSGENDER SUPPORT GROUP egret@hotmail.com • Meetings every fourth Tuesday of the month • Information

and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings

YOUTH UNDERSTANDING YOUTH Gay and Lesbian Community Centre of Edmonton (GLCCE), 45, 9912-106 St (488-3234) • www.yuyouth.tripod.com/yuy • Every Sat (7-9pm) • A facilitated social/support group for lesbian, gay, bisexual, transgendered, straight and questioning youth under the age of 25

SPECIAL EVENTS

ART OF LIVING: A CELEBRATION OF LIFE GALA Hotel MacDonald, Empire Ballroom, 10056-100 St (488-5742) • Dining, music and a silent auction • Sat, June 7 • \$150 • Fundraiser to support the programs and services of HIV Edmonton

PIECES OF THE SKY Coast Edmonton Plaza, 10155-105 St (477-6648) • Auction presented by the Ben Calf Robe Society, hosted by Clifford Whitford. Featuring Laura Vinson and Free Spirit, Maria Dunn, Dale Ladouceur, Amanda Woodward • \$60 (adv tickets only) • Benefit concert for the breakfast/lunch program for Aboriginal children • Fri, June 13 (5:45-10:45pm); 5:45pm (reception), 7pm (dinner)

THEATRE

GREASE Shocter Theatre, The Citadel, 9828-101A Ave (425-1820) • Bob Baker directs John Ulyatt, Pamela Gordon, Briana Buckmaster and Bobby Curtola in Jim Jacobs and Warren Casey's ever-popular rock 'n' roll musical about the opposites-attract love affair between "greaser" Danny Zuko and "good girl" Sandy Dumbrowski, both members of Rydell High's class of 1959 • Until June 8

SURVIVAL: THE IMPROVISATION GAME Jagged Edge Theatre, 3rd Floor, City Centre East (479-0323) • Every Friday • \$5

JUNE 5-11, 2003



alt sex column

By ANDREA NEMERSON

Second string

Dear Andrea:

I'm the "Strung Along" guy whose wife may be having an affair. I did bring it up on several occasions later and she never really had a good reason why she took the lingerie on the trip, other than wanting to try it out by herself away from home. When I said she could try it on at home when I'm out of town, she just said, "I suppose so."

As far as intentionally letting me see as she unpacked her suitcase, I don't think so; I sort of caught her by surprise. By the way, I could also tell that some of the lingerie had been worn.

I'm not dumb or naïve. We've been married for 25 years and I love my wife, but this issue has hounded me for two years now, especially when I see the other guy at company functions. I believe as you do that it is more likely than not that she had the affair. What do you suggest I do at this point?

Love, Strung Along

Dear Strung:

Too much responsibility! Can I just ask you a whole bunch more questions instead?

Before you do anything, you need to figure out what you're trying to accomplish and whether pursuing this to the end is actually going to help you. Which is more important to you: truth or peace? Are you and your wife on the same side, struggling together, or is this war? Do you want to "win"; that is, to make your wife understand that you're onto her and she can't get away with it? Or do you just want to have a future together as pleasant as your past?

I do think she cheated on you—at least that one time during that single, increasingly distant weekend. You're in a better position than I to figure out if

she's still seeing the guy. Has her job become mysteriously more demanding and her hours longer? Does she still seem interested in (lingerie-free) sex with you? Is this long-ago trip and its associated underwear the only thing she's weird and evasive about? Has she turned generally squirrely and distant, or, alternatively, way too lovey-dovey? I'm guessing no, as you still seem pretty happy with her and have hopes for your future. So is it really worth holding on to this, and to what end?

Interview yourself. Will knowing make it any better? If you did know, would you be able to go on having breakfast, sharing a bathroom, zipping up her dress for her... or would you simmer and smoulder and eventually blow? What if you wanted to get over it, could you do it? How?

You're not the only one whose actions will cause reactions, either. Do you think your wife would be able to look you in the eye once the truth was out? Or would she be so ashamed she would have to slink away? How would you feel if she did?

I'm not saying that it will go that

way, just that you'd best be ready to finish whatever you start. Meanwhile, I'm trying to think of a way in which having it all out now could lead to any sort of happy ending, and I can't seem to make it work. So, yes, you could sit her down, tell her, "Look, this thing has been bothering me for two years. I have to know what happened, and I have to know now." You could. But unless you're willing to see it escalate from there to the point where she's packing that suitcase for good this time, maybe that's precisely the course of action you should avoid.

Love, Andrea

"Bedroom" scrambled spells "boredom"

Dear Andrea:

You ran a letter from someone who's puzzled by a husband's insistence on hearing about his wife's illicit sex. You had a couple of hypotheses but didn't mention the huge obvious one, he wants to hear about it for the same reason she had it in the first place: they're married, and therefore BORED, BORED, BORED. I guess you

left it as an exercise for the readers?

Oh, and congratulations on the nuptials you mentioned.

Love, Unpuzzled

Dear Un:

Some people do have a trigger—the must hear or see or do a certain something every last time or they just won't get anywhere. That husband wasn't one of them, and he wasn't bored either. Constant repetition is a good way to achieve boredom if you haven't managed it on your own; it's certainly no way to fight it. This guy was demanding that re-recite her sins against him, every single time they had sex. Does that sound like harmless novelty-seeking to you?

Oh, by the way... asserting that boredom is the inevitable by-product of marriage and then congratulating me on mine? I choose, very graciously, to believe you meant that to be funny.

Love, Andrea ♡

Andrea Nemerson writes and teaches in San Francisco. You can send her a question at andrea@altsexcolumn.com

musicians

Female singer/songwriter seeking band for covers and originals, 25-35 yrs. Infr: Sara McLachlan, Avril Lavigne, Michelle Branch. Call Julia 472-1026

na0505

Drummer needed for established country and western band. Call Mike 459-7301.

na0529

Upright bass player wanted for swing jamming group. Phone Paul - 433 0049

na0529

LP Slater forming new band. All instruments considered. Variety of tunes. Immediate work. Pro vox/harmonies an asset. Leave brief message @ 965-8447.

na0508

Fifth Annual Canadian Aboriginal Music Awards CBC Galaxie Rising Stars Award Call for Entries: submission deadline: June 30, 2003. Info: www.canab.com or call 519-751-0040.

na0527

The ChickaDivas (female a-cappella group), looking for a low alto. Must be a good reader and have a trained voice. For info or audition time, please ph Regina at 433-9594.

na0508

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VW 0501 03 (May)

dance lessons

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garage sales

Northern Light Theatre announces its Annual Garage Sale June 13-15. Fri 10am-9pm, Sat-Sun 10am-5pm; at the 3rd Space, 11516-103 St

na0505-0812 (2wks)

help wanted

WANTED ENTERTAINERS

Seeking Buskers; Musicians; Clowns; Face Painters; Artists; Street Performers. Seeking entertainers for a new outdoor concept on a prime location on Whyte Ave. Designated days and times will be scheduled for the right entertainers. Call 405-0701 for more details.

VW0522-0529 (2wks)

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na0505-0812 (2wks)

help wanted

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VW0501

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VW 0501-0825 Jul 3 (2wks + 1 wk)

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Cassie

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J~Lo
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Transsexual Justine

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EROTIC Erica

Code:4110
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Mmmm... **Mini**
Code:4134
(DO NOT PRESS ZERO)

Lolita
Code:4131
(DO NOT PRESS ZERO)

TINY Ming
Code:4107
(DO NOT PRESS ZERO)

Tracey
Code:4116
(DO NOT PRESS ZERO)

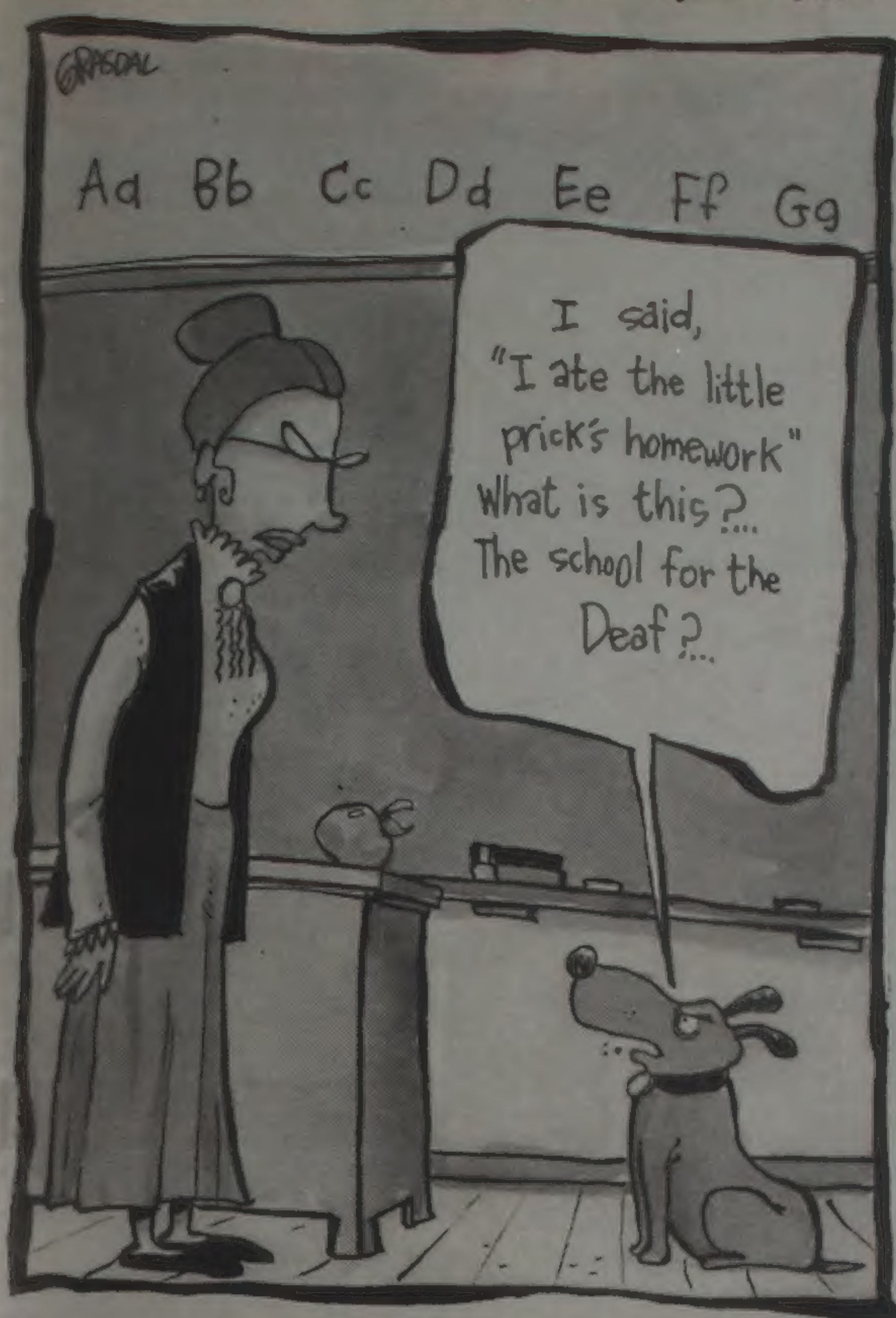
Kristel
Code:4132
(DO NOT PRESS ZERO)

SWEET Honey
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HEY EDDIE! by GRASDAL



CLASSIFIEDS

Continued from previous page

volunteers

Wanted - Golfers for the Rainbow Society Charity Golf Tournament
June 7, Cougar Creek (west of Edmonton).
\$100 entry fee. Ph 469-3306 to register

na0805

HEALTHY VOLUNTEERS required for research studies with the Brain Neurobiology Research Program at U of A. Ph 407-3775. Reimbursement provided.

na0805

Brain Neurobiology Research Program at U of A seeks individuals suffering from SEVERE PMS for research study (ph 407-3775). Reimbursement provided.

na0805

Brain Neurobiology Research Program at U of A seeks individuals suffering from PANIC ATTACKS for research study (ph 407-3221). Reimbursement provided.

na0805

Can you read this? 1 out of 3 Albertans can't. **Become a volunteer tutor.** Training provided. Call P.A.L.S. @ 424-5514 for info.

na0304

Travel the World! Newcomers to Canada are in need of friendship and support. Help someone from another country adjust to living in Edmonton (no second language required). Ph Host Program 424-3545.

na0522

Research Participation: How good is your sense of direction? Ages 18-40. 2-hour walk at U of A campus. Honorarium for participation. Ph Heather 492-4721.

na0805

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RL 0805

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VWC05-0626 (4wks)

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SA 0116 - 0805 (12wks)

volunteers

The Works Art and Design Festival have volunteer positions available. Ph Kim 426-2122, ext 230.

na0424

volunteers

Looking for students to volunteer with children at The Edmonton Art Gallery this summer. Gain experience. Have fun. Ph 422-6223, ext. 235 for info

na0805

The JAZZ CITY International Music Festival (June 19-29) needs you! More opportunities for volunteers. Ph Kent at 432-7166 for info.

na0410

EDMONTON INTERNATIONAL STREET PERFORMERS FESTIVAL: If you would like to be a part of it, call Linda, the Volunteer Manager, at 425-5162 (volunteers must 18 years or older).

Volunteers needed for the River City Shakespeare Festival June 26-July 20 Ph Chrystal 425-8086

na0522

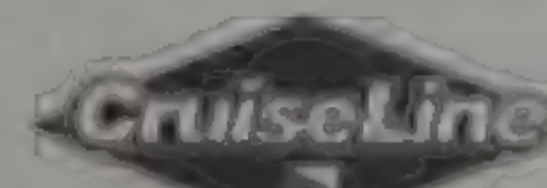
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No person shall win more than once every sixty days.

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3) prizes must be accepted "as is".

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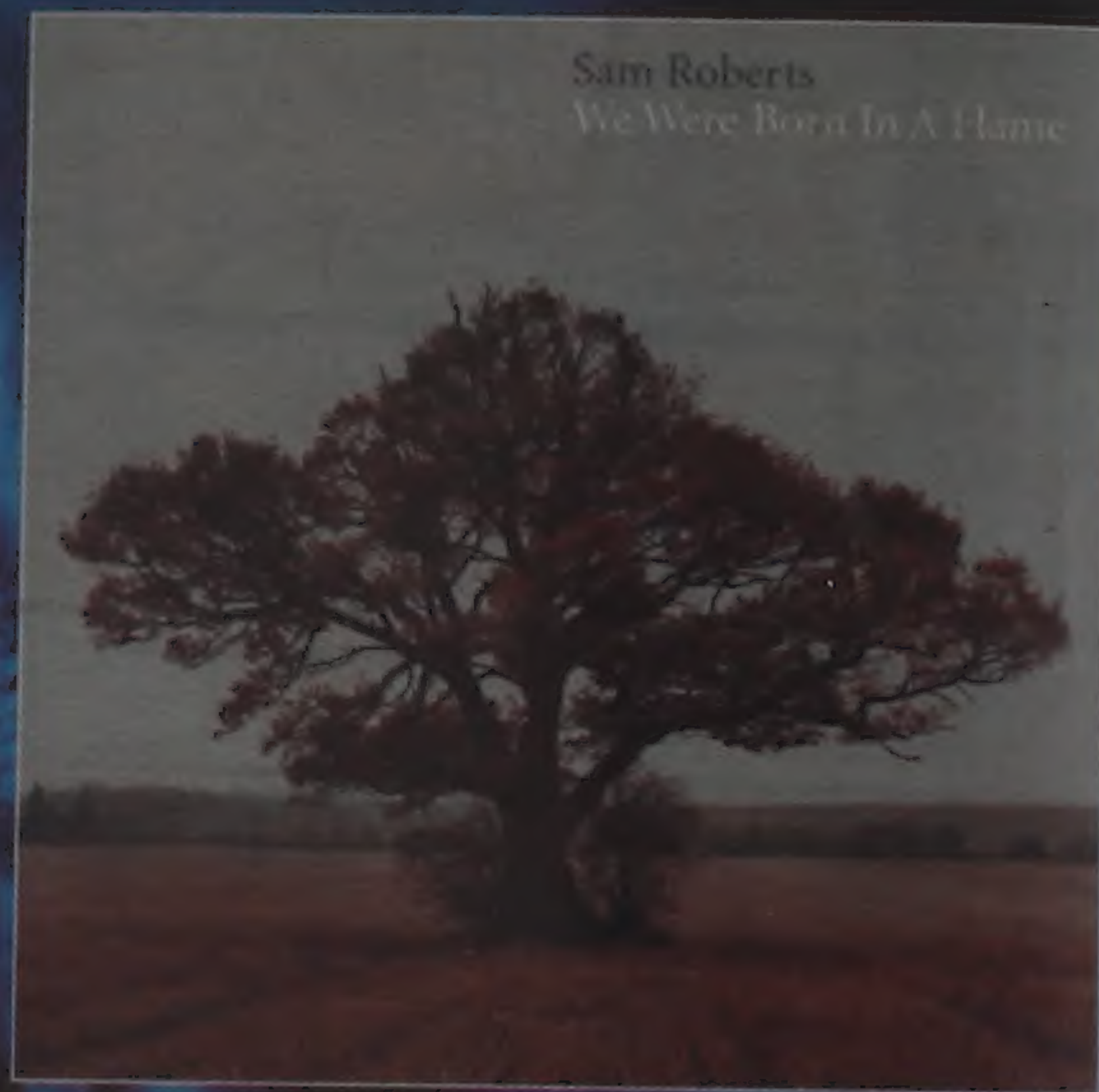
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